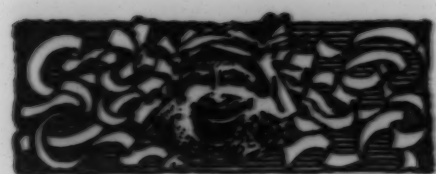
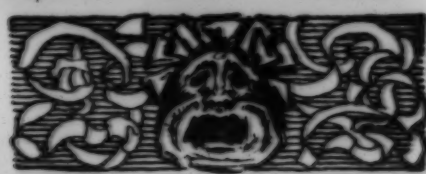


TWENTY-FOUR PAGES.



THE NEW YORK



DRAMATIC MIRROR

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MABEL AMBER.

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MIRROR INTERVIEWS.



From photo. by Richmond.

Frank W. Sanger.

Successful actor-managers are few and far between. The artistic, or rather the histrionic temperament is seldom linked to pronounced capacity for theatrical management. Frank W. Sanger was, no doubt, an actor of more than average ability, but it was not until he entered the managerial field that he found his true vocation. This is what he had to say the other day at his office regarding his career:

"I was born on April 2, 1840, at Framingham, Mass. From the New England homestead I was taken to Brooklyn, where I attended private and public schools. Subsequently I went to the State College at Bellefonte, Pa. When the war of the Rebellion broke out I served along with the rest of the students for thirty days in the Union Army. At the age of twenty I turned my attention to scientific farming, but in consequence of a sunstroke I went South for my health, and after recuperating was appointed a deputy United States marshal for the Eastern district of Tennessee, under J. M. Tommeney, whose headquarters were at Memphis."

"How long did you remain a deputy marshal?"
"About two years. On my return from the South I devoted eighteen months to seeking my fortune in the wine trade, and it was during that time that I first came in contact with members of the theatrical profession. Among others I met J. K. Mortimer, who gave me my first opportunity as an actor. I appeared in a minor role in 'The Streets of New York,' and drew a salary of \$12 a week. My debut occurred at Williamsburg, now Brooklyn, E. D. The character I was entrusted with was that of Roberts, butler to the Bloodgoods. After my first entrance I had a long wait. So I took off my wig, slid out of the side door, and took a seat in the front row of the orchestra. I became completely absorbed in the performance, so much so that when they came to the quarrel scene between Bloodgood and his daughter, during which Roberts enters and announces Badger, I forgot all about my entrance. When my cue came there was an awful pause. Tom Dow, who played Bloodgood, looked down and saw me in the front row. His glaring at me attracted the attention of the audience, and brought me to a realizing sense of my histrionic duties. I made a bolt for the side door, and rushed on the stage minus my wig to announce Badger. The audience took in the situation, and I there and then received the first enthusiastic applause of my career. That round of applause was far more gratifying to the audience and performers than it was to me, and it is needless to say that I made a precipitate retreat."

"What was your next engagement?"
"After my first engagement followed one with Selwyn at the Olympic Theatre, New York, where I played in Horizon, one of Augustin Daly's early plays. After that I appeared for a few weeks with Frank Mayo's company in the heavy part of Davy Crockett. At the outset I acted under the name of F. S. Wilbur, but on the advice of my father, I soon resumed my real name."

"Were you not at one time in one of Augustin Daly's traveling companies?"
"Yes, I was for several seasons with the traveling company of the Fifth Avenue Theatre, playing in Divorce, Article 47 and other plays. From 1876-1878 I was a member of the Chestnut Street Theatre in Philadelphia. During my second season in Philadelphia I was cast for the juvenile roles. In 1879 I was engaged by Henry E. Abbey to appear at the Park Theatre, New York. The company included Agnes Booth, Mrs. Gilbert, Sydney Cowell, Minnie Palmer, Elisha Robson, James Lewis, James Hardenbergh, Joseph Whiting, Joseph Grismer, Frederick Bond, and George Stoddart. Among the plays produced at the Park were Champagne and Oysters, Bouquets and Bombshells, Hurricanes, Old Love Letters, and Engaged. After playing for three months in New York the company went on the road."

"Were you not at one time a member of Adelaide Neilson's company?"

"Yes, and I may be said to have practically wound up my career as an actor in the support of that great actress. In my opinion she was the greatest actress that ever lived. She presented an ideal personification of Juliet and was equally delightful as Cymbeline. Nature had provided her with every requisite quality for success on the stage—in other words she was a born actress. She possessed physical beauty in a rare degree. She possessed the emotional temperament to such an extent that she would cry like a child in pathetic scenes, and rise to dramatic grandeur in strong situations. Not the least attractive feature of her histrionic equipment was her musical voice, which charmed everybody. I was en-

gaged as her leading man after her special support, and during the first season acted with her for four weeks in New York. and then appeared with her on her tour throughout the country. I was engaged to support her for fifty nights during the subsequent season, when her sudden death in Paris put an end to the proposed tour. I played with that lamented actress in her last performance, which took place at Booth's Theatre, New York, and consisted of five acts taken respectively from five different plays in her regular repertoire. On that occasion I was cast as Mercutio in Romeo and Juliet; as Iachimo in Cymbeline; as Angelo in Measure for Measure; as Orsino in Twelfth Night, and as Modus in The Hunchback.

"Why did you give up acting?"
"Because I made up my mind that there were only two ways to make money in the theatrical business—either as a manager or as a star. During my last season with Adelaide Neilson I thought seriously of starrng, but as I was unable to find the proper material in the way of a suitable play, I took up the managerial end. I hold that in most cases it is the play and not the actors, or even the star, that draws the public. Charles H. Hoyt, for instance, has never had a star in any of his pieces. You furnish the vehicle of genuine dramatic entertainment and I'll find all the actors you want to interpret it."

"Do you think that public taste is running in the direction of American plays?"

"I think the public will run after any good play. I use the word 'good' in the sense that a play is novel and entertaining. The trouble has been hitherto that the Bronson Howards have been few and far between. The play is not only the thing—it's everything."

"How did you start on your career as a manager?"

"My first experience in the business department of an attraction was as treasurer when Uncle Tom's Cabin was put on at Horticultural Hall in Philadelphia during the Centennial Exhibition. Four years later I undertook to pilot Dreams; or, Fun in a Photograph Gallery through the country in co-partnership with Willie Edouin. The tour opened in Boston, and the manager of the house would have rung down the curtain after the first act if Edouin had not threatened to brain him with a property axe. We played to \$6,000 on the week, which caused the manager to change his mind as to the entertaining qualities of the piece. The tour extended to two years and a half, and proved a profitable venture. Besides Willie Edouin and his wife, Alice Atherton, the company included Lena Merville, Marion Elmore, James T. Powers, Jacques Kruger, and Lillian Russell."

"What was your next venture?"
"Mr. Edouin and I bought A Bunch of Keys from Charles H. Hoyt. Mr. Hoyt told you all about its production in your recent interview with him. The Keys jingled for one hundred nights during its run at the Comedy Theatre, New York, and for a number of years was one of the best paying attractions on the road. Mr. Edouin and I were associated until he and Mrs. Edouin went to Europe, when we dissolved our partnership on amicable terms."

"When did you go into the business of exploiting theatrical ventures generally?"

"About ten years ago. At that time I had an office at 23 East Fourteenth Street. My business consisted in engaging people for dramatic companies, booking companies, arranging for plays, and so forth. In 1885, at the suggestion of T. Henry French, I took hold of Hoodman Blind, and secured a third interest. Then I entered into a partnership with Manager French, which resulted in our building the Broadway Theatre for the purpose of producing plays and exploiting them through the country. Among the plays exploited were Harbor Lights, The Bells of Hazlemere, Mr. Barnes of New York, The Kafir Diamond, Little Lord Fauntleroy, and a number of others."

"Do you care to say anything about the Little Lord Fauntleroy litigation?"

"The litigation is a matter of public record. The decisions have been in my favor up to the present time, but as the matter is still in the courts I prefer not to express an opinion. However, this led to the selling of my interest in the Broadway Theatre and to my retiring from its management. Immediately after my retirement I formed a partnership with Al. Hayman, and built the Empire Theatre. It was opened on Jan. 23, 1893, with Charles Frohman's stock company in The Girl I Left Behind Me. Season before last I gave my personal attention to the management of various attractions, but virtually retired from all other active business when selected as manager of the Madison Square Garden."

"Have you followed any special business policy in your management of the Madison Square Garden?"

"Yes, I changed the policy in vogue before I undertook the management. Instead of depending on the transient rental of the amphitheatre I have endeavored to organize trade shows such as the cycle show, the sporting goods' show and others with a view to having them grow into permanent institutions on the line of the annual horse show. We are now organizing an elaborate Food Show. I am happy to say that my efforts in that direction have been quite successful. The Madison Square Garden will pay expenses this year for the first time since it was built, and there is likely to be a substantial surplus. This is illustrated by the fact that the stock has doubled in value and that the second mortgage bonds have increased more than thirty points. Next Winter we intend to turn the roof-garden into a skating rink provided with artificial ice. The rink will be open from Nov. 1 to May 1, so that the roof-garden will be open all the year round. On rainy nights we now give the vaudeville entertainment in the concert hall."

"Do you find your position very exacting?"

"It takes a great deal of hard work and a good deal of my time, if that's what you mean. I believe in a complete supervision of details. Of

course it is necessary to have efficient assistants to carry out the work assigned to them, but there must be a responsible head to see that the work be properly attended to in all departments. So I make my desk a sort of clearing-house of all managerial transactions in connection with the Madison Square."

Sombody has defined genius as a capacity for taking great pains. In that sense Mr. Sanger is certainly a managerial genius. He leaves nothing to chance, and can do more work in a day than the average business man does in a week. This does not prevent him from receiving everybody that desires to see him during business hours with courteous consideration. Cranks and bores, however, are disposed of with executive dispatch. Mr. Sanger was until recently the treasurer of the Actors' Fund, and on his declining a renomination for that office, was elected a member of the board of trustees. He also served for many years as treasurer of the Actors' Order of Friendship, and was chosen as the president of that lodge at the last election. He is also a prominent member of the Players, and is at present a member of the auditing committee.

Among other organizations to which Mr. Sanger belongs are the New York Yacht Club, the New York Athletic Club, the Manhattan Club, the Phoenix Club, and the Coney Island Jockey Club. He is an enthusiastic bicyclist, and thinks there's no city in the world like New York. During the Summer he takes a train every evening for Bellhaven, Conn., where he devotes all the time he can snatch from business to his charming household. A. E. B.

MABEL AMBER.

A striking picture of Mabel Amber fills the first page of THE MIRROR this week. The picture is one of scores of this actress in the character of Tribby, and it speaks for itself as to the pictorial fitness of the personation.

Miss Amber is well known in this city and throughout the country as an actress. She was born in Elmira, N. Y., and her first engagement on the stage was as leading lady with Katie Putnam. She was with Augustin Daly for two years and a half, and for part of that time replaced Edith Kingdon in Mr. Daly's company. Miss Amber then went with Robert Mantell as leading lady, and distinguished herself as Diane in Monbars. She afterwards played leading roles with Louis James in his productions of standard plays, replacing Marie Wainwright. Then for three or four seasons Miss Amber was leading lady for Nat Goodwin, in all of whose successful plays she made hits. Her personation of Kate in In Mizoura was originated after a single rehearsal.

The press throughout the country praised Miss Amber highly in the many parts with which she became identified before her engagement with the Palmer company in Tribby. Her success in this play has been so remarkable as to wholly overshadow her former stage achievements. The leading papers in Cleveland, Buffalo, Rochester, Syracuse, and Boston have pronounced her work in this character as well-nigh perfect, while it is plain, as has been suggested, that her beauty fits her for the part. As one critic says, "Miss Amber presents all the freshness and charm and ingenuous, frank open-heartedness of the girl in the earlier scenes of the play; and later she admirably presents the absolutely negative, self-obliterative existence of Tribby under the baneful influence of Svengali."

Miss Amber has been offered a re-engagement for this role for next season. She has also received several offers for other work of origination in New York, but she has not yet decided as to what she will do.

THE SCARCITY OF GOOD PLAYS.

Speaking the other day to an agent about the outlook for the next dramatic season, the scarcity of suitable material for the various managers and stars was commented upon.

The cry for plays is growing more and more desperate every day. The Frohmans, who rely largely on the foreign supply, have instructed their home representatives and play-readers to be especially careful in the perusal of American manuscripts. This proves that the Frohmans, who hitherto have preferred to invest large sums of money in plays produced abroad, are going to try to judge of the value of a manuscript play even if the play is not the work of a dramatist whose name sometimes is sufficient to bring about a sale.

The American dramatists—at least, the well-known ones—are all under contract to write plays to order. When a manager or a star, relying either on the success abroad of a play in which they had an option, or on a play written to order, finds that the play abroad has failed, and the play written to order is not up to the mark, they are in a serious quandary. The agencies then are visited, and the answer given is that orders have been left with the agents by other managers and stars for plays, and that a good play could be sold four times over.

In London the last Jones play and The Home Secretary have failed equally. The Triumph of the Philistines has been withdrawn and The Second Mrs. Tanqueray revived at the St. James.

Nothing new is promised from abroad. That is why managers are so eager to read American manuscripts by unknown authors. Unless some new geniuses appear who will be able to supply the great demand for plays, next season will bring in its train some startling surprise.

A THEATRE TRAIN FOR CHICAGO.

The New York Central and Hudson River Railroad has just put on a train called the "Theatre Express for Chicago." It will run daily, except Sunday, leaving the Grand Central Station at ten minutes after midnight and reaching Chicago at 7:45 on the second morning. The train will make good time and stop at the principal points.

GOSSIP OF THE TOWN.

John McGhie and Josephine Knapp closed their engagement at Peoria, Ill., last Tuesday evening and returned to New York, where they are rehearsing with Herbert Matthews' Opera company, which will open in Atlanta, Ga., for a season of six weeks on Monday.

Aubrey Boucicault will originate a leading role in Carroll and Kerker's comic opera, Kinmet; or, The Two Tangled Turks.

Summer opera is prosperous at Laurel Hill Park, Scranton, Pa. The company includes Carlotta Gilman, Alice Carle, Henry Scarborough, Nat B. Canton, Marie Warren, J. K. Adams, and W. H. Allen. Dances are interpolated by Maud Harrison.

Manager Pease, of the Amphion Theatre, Brooklyn, while cruising near Greenport, L. I., in his steam yacht *Thistle*, shot a large female porpoise, which was towed to Greenport and placed on exhibition. The weight of the catch (or shoot) could not be learned.

Lincoln J. Carter will have nine companies on the road next season, five in this country and four in England. His managers will be John B. Hogan, Jay Simms, Martin Golden, J. H. Huntley, and C. E. Ellis, and his agents, Bert Davis, Smith Turner, Harrie Pearce, W. J. Justice, and Frank Hurst. J. J. Lodge will represent Mr. Carter's interests in the English provinces.

Since the closing of the Coon Hollow company Bessie Taylor Bennington has been lying seriously ill at her home, 376 Bedford Avenue, Brooklyn. At last accounts her condition was improving.

The Midnight Flood, described as a comedy-melodrama, will open its season on Aug. 26, under the management of Eagan and Wilber, with Alm. G. Bee in advance. The scenery and properties will be carried, a car having been bought for that purpose.

Work has begun on a new theatre at Fergus Falls, Minn.

Colonel Charles R. Pope is in New York signing a company and making arrangements for the opening of the Oriental Theatre, St. Louis, early in September.

The play by Edward and Harry Paulton, in which the Hollands will star next season under Richard Mansfield's management, has been renamed *The Man With a Past*.

Herman Perlet will be musical director of *The Wizard of the Nile*.

Nellie Ganthony has made a great success in the West. She had booked and paid for her passage to England on a steamer that was to sail from Montreal on July 3, but several business propositions for the Fall were put before her, and she decided to cancel her passage and remain in Chicago to settle plans. Miss Ganthony is considering a little company after the style of that of the late Rosina Vokes.

The Quebec papers praise the work of E. D. Lyons and L. Grunewall's stock company, which recently produced *Drink in that city*. Mr. Lyons' work as Coupeau was dwelt upon, and Leonora Bradley as Virginie, and Miss Lyons as Phoebe Sage, as well as others of the company, made hits.

Alfred Cellier's opera, *Dorothy*, will be produced in the open air at the Lake House, Lake George, late this month. H. J. Leslie has taken the venture in hand for the Horicon Improvement Company. Camille d'Arville will sing the title role, Charles Bassett will be the tenor, Charles Puerner will direct, and it is said that a hundred persons will be employed in the production.

Lewinson and Just have filed a mechanic's lien for \$19,787 for a balance claimed to be due on iron work used in the theatre building on Fifty-eighth Street, between Lexington and Third Avenues, against Francis J. Schnugg.

The Marie Decca Grand English Opera company, under the management of Frederick Thomas, will take the road next season.

Madeline Shirley has received from London a new burlesque called *Little Napoleon* and Miss Don't Care a — the libretto of which is by I. Wemyss and the music by Luis Munez. She is said to have made arrangements for early production in Boston.

In addition to his regular programme, Herrmann will next season present two striking novelties that are now being constructed. He will carry all the scenery for his performance, and the stages of local theatres will have to be cleared of everything upon his advent. Two sixty-seven foot baggage cars are being built to carry his scenery and paraphernalia. Herrmann gives just as good a performance in the one-night town as he does in a metropolis.

The business worth of McConnell's Theatrical Exchange is attested by such representative managers as George J. Appleton, directing the tour of Nat C. Goodwin; John P. Slocum, that of Richard Mansfield; Archie McKenzie, for Fanny Davenport; Samuel Kingston, manager Thomas W. Keene; George B. McLellan, for Pauline Hall; and Managers E. L. Bloom, Professor Herrmann; J. J. Buckley, Otis Skinner; James Jay Brady, Thomas Q. Seabrooke; Fred C. Whitney, Rob Roy; Robert Downing; Hoyt and McKee, and David Henderson entrusting their bookings to it. The above managers are recognized the country over as men of wide experience, sound judgment, and keen business acumen. That they should do their business through McConnell's Theatrical Exchange is a recognition of its influence. Mr. McConnell represents and does business with and for none but the best of local and traveling managers. This is the high standard which he has set, and which he is faithfully living up to.

The Lyceum Theatre stock company opened season last Thursday in Spokane, Wash. They were to appear last night in Seattle, and are announced for San Francisco next Monday night.

THE TOUR OF JOHN HARE.



"I have completely booked Mr. Hare's tour," said Clarence Fleming the other day. "He will open in New York at Abbey's for four weeks, beginning Dec. 23; Jan. 29 to 26 he will play in Brooklyn; Jan. 27 to 29 in Montreal; Jan. 30 to Feb. 1 in Toronto; Feb. 3 to 5 in Detroit; Feb. 6 to 8 in Cleveland; Feb. 10 to 12 in Buffalo; Feb. 13 and 14 in Rochester; and on Feb. 15 in Syracuse."

"On Feb. 17 he will begin a two weeks' engagement in Boston, and following this he will play in Baltimore, Philadelphia, Washington, Cincinnati, Chicago, finally closing in New York."

John Hare is a *nom de theatre*, the actor's name being John Fair. He made his first appearance on the London stage at the Prince of Wales Theatre on Sept. 25, 1865, in a minor part. At the same theatre on Nov. 11 of the same year he sustained the part of Lord Parnham at the first London performance of T. W. Robertson's comedy, *Society*, originally produced at the Prince of Wales Theatre, Liverpool. This "bit of character" was made up to the life by Mr. Hare, and his acting was praised. On Sept. 15, 1880, at the first performance of Robertson's *Ours* at the Prince of Wales Theatre Mr. Hare undertook the part of Prince Perovsky, in which he again distinguished himself as a careful delineator of character. Other parts in which he won note at that period were those of Sam Gerridge in *Caste*, the Hon. Bruce Farquhar in *Play*, Beau Farintosh in *School*, Dunscombe Dunscombe in *M. P.*, Sir John Vesey in *Money*, Sir Peter Teazle in *The School for Scandal*, and others. The *London Times*, on April 25, 1870, said that "Mr. Hare is the most finished actor of old men that our stage has seen since the late W. Farren. He has no rival in our theatres at this moment."

From the years above noted to the present time Mr. Hare has grown steadily in esteem. In 1879 Mr. Hare, in conjunction with Mr. Kendal, entered upon their memorable nine-years' management of the St. James Theatre. At the close of this eventful connection, and while the Garrick Theatre was being built for him by W. S. Gilbert, Mr. Hare joined the company of Mrs. John Wood, at the new Court Theatre, performing the part of Pontifex in *Mamma* during the long run of that piece. On April 24, 1889, he opened the Garrick Theatre with Pinero's *The Profligate*, which was followed by *La Tosca* with Mrs. Bernard-Beebe in the title-role. This in turn was followed by *A Pair of Spectacles*, in which Mr. Hare found a character that called into play his most effective powers. His Benjamin Goldfinch will always rank as one of his most delightful characterizations. His later work is well known by report here.

FEW NOVELTIES IN LONDON.

Mrs. Jennie Kimball, who is abroad with Corinne, writes to THE MIRROR from London as follows:

"I am greatly disappointed with things theatrical here. There is nothing of any consequence worth seeing outside of An Artist's Model. The greatest hit in The Shop Girl is 'Her Golden Hair is Hanging Down Her Back.'"

"The music halls, except the Alhambra and Empire, are giving very poor entertainments. I went to the Oxford to hear the great Marie Lloyd. For some unknown reason she failed to appear, and to my surprise the best song in the programme was 'Flirting in the Moonlight,' which David Braham wrote for me more than fifteen years ago."

"I have not been successful in finding a play or comedy-opera here suitable for Corinne. Next week we shall go to Paris where I shall see Audran. Possibly he may have something. We shall return to London on July 15, and sail for home by the *Paris* on the 20th."

MR. DEAN'S FINE BOOKINGS.

Manager Tunis F. Dean, of Baltimore, was at the St. James Hotel last week. Mr. Dean is booking attractions for Harris' Academy of Music in Baltimore, of which he is the manager, and also for the Grand Opera House in Washington, which he is booking in conjunction with the Baltimore house. The latter is now conducted for two years past as a strictly first-class theatre, with prices ranging from 25 cents to \$1.50. Mr. Dean has secured some of the very best attractions, including Henry Irving and Ellen Terry, Lillian Russell, Sarah Bernhardt, Joseph Jefferson, and the leading artists and combinations of this country.

CAUSERIE.

"To be a professional play-reader," said one of those long-suffering persons, "is much worse than to be an employe at the Central Telephone Station." The simile was such a strange one, that an explanation was demanded. "I have been an employe at the Central and I thought that I would go insane hearing human voices groan, shriek or whisper '184, 18,' '2424 Cortland.' All these unknown voices haunted me. They made me nervous. They gave me an uncanny feeling. Now I am reading plays, and the young authors (by a young author I do not mean a man who is young but a man who has had no play produced yet) come in and ask my opinion in voices that groan, shriek or whisper, what I think of their plays? Are they not great plays? If the play is a problem play it is much better than *The Second Mrs. Tanqueray*. Mr. So-and-So, the manager, said so. He would have produced it, but (there is always a but) he could not get the people who could do it justice. If it is a high comedy, *Rebellious Susan* cannot be compared to it. A military melodrama is always far superior to *The Girl I Left Behind Me*, and a tragedy—well, a tragedy can always be compared to Shakespeare." And the play-reader with a disconsolate look on his face went back to his desk loaded with manuscripts of various colors, sizes and shapes—"all uniform in one respect," says he, "all equally impossible."

The news comes from Paris that Max Nordau is busy at work on a comedy. At all events it will be a grim comedy, as Nordau's sense of humor is about as conducive to laughter as a funeral.

Liszt in his younger days was rather dissipated, and enjoyed what he called "a good spree." The Temperance Society of London wrote to Liszt asking him to write a hymn for them. Liszt answered that he was very much flattered, but he did not think that he could write a temperance hymn. Thereupon a delegation of the Society came to Paris to see Liszt. The appointment was for 10 in the morning. Liszt the night before had entertained a select coterie of friends and admirers and they had drunk a good deal. They were still seated or rather lounging about the table when the temperance delegation was announced. Liszt got up hurriedly and fled, leaving a friend of his Count Tileki, to face the severe Britons. They were ushered into the dining-room which bore the signs of a protracted supper. Tileki looked at all the serious faces and wondered what he could say. An inspiration struck him: "Gentlemen, the Master, though very much flattered, cannot write a temperance hymn. He believes in temperance work," and with a sweeping gesture of the hand he pointed to the table strewn with empty or nearly emptied bottles. "He is a good example of what temperance people ought never to be." What the report of the delegation was history does not relate.

No one would suspect Victor Hugo, the titanic and volcanic French poet, of having been the most methodical and cold-blooded of men. Yet, if any reliance can be placed upon the de Goncourts, Hugo never read, once the sun went down, a line in a paper or a line of a letter, however important it may have been.

He put the paper aside and the letter in his pocket. Madame Lockroy, say the de Goncourts, related that at the very beginning of the French war, when all, young and old, women and children, were frantic for news on a foggy day, the paper having arrived at night, Victor Hugo was the only one who did not ask for one, but waited to be told in short the news and had a paper set aside to be read in the morning.

Alphonse Daudet is to dramatize his last novel, "La Petite Paroisse" (The Little Parish) for the Gymnase. The novel seems hardly to afford material for an effective play. Its charm lies mostly in the admirable though minute delineation of characters and in the close study of the various feelings that agitate the heart of even the most cold-blooded and most simple of mortals.

Anatole France, the most exquisite of French essayists and litterateurs, has decided to write a play. When this new work will be completed no one knows, least of all France, who is rather erratic, and who only works when fancy prompts. France's "Lys Rouge" is one of the works of contemporary French literature that will long outlive the so-called realistic master-works and the not less mis-named master-works of the psychological school. Anatole France, it is said, will be one of the next authors elected an Academician. No one deserves this honor more.

Jules Lemaitre, the high apostle of the "Point d'interrogation" school, as a witty Frenchman has called Lemaitre's easiness, is one of the candidates for the Academy. His election is nearly certain.

A. W. Pinero will write no more problem plays—at least none for the next few years. He contends that to write a play like *The Second Mrs. Tanqueray*, or *The Notorious Mrs. Ebbsmith*, is three or four times as great and trying as that required for a play like *The Amazons* or *Sweet Lavender*. Pinero's health has been rather bad lately, and he will rest by writing a few comedies. This is good news.

Henry Arthur Jones, on the contrary, is at work on a serious play that Mrs. Patrick Campbell—the very outspoken Pat must have changed her mind about Jones' plays—and Forbes Robertson are going to do at the Lyceum, provided Mrs. Campbell leaves the Haymarket.

Mrs. Campbell, it is feared by her well-wishers,

is being spoiled by the extravagant praise bestowed upon her by the London public and the London critics. She is by no means a great actress. She lacks the power to express sweeping emotions to a remarkable degree, but she is very intelligent, reads her lines well, is singularly graceful, and possesses that subtle, distinctively feminine quality that the French call *du charme*. Her face is expressive, her mouth mobile, her eyes are admirable; they are very dark and quite large. They are "mysterious" eyes, as one of her admirers said; they give the impression of eyes that have seen many, many things, and remember them well, with just a flicker of amusement at the recollection.

MARTINE.

MRS. FISKE'S TOUR.

Minnie Maddern Fiske will begin a starring tour early in October, under the management of Henry Greenwall and Company. Many inducements have been offered to Mrs. Fiske during the past few years to return to the stage, but she preferred to wait until she could find a play in all respects suitable.

Mrs. Fiske has secured such a play, the leading character in which is distinctly new and original. Through Alice Kauser, the dramatists' agent, negotiations have been completed for a work by two of the most celebrated French dramatists which was produced not long ago with marked success in Paris. The English adaptation will be made by Harrison Grey Fiske. This piece will be the principal piece of Mrs. Fiske's season, although two or three standard plays will be given occasionally.

"We are booking a route for Mrs. Fiske that will embrace engagements in the principal cities and will include a tour of the South during the Winter," said Mr. Greenwall yesterday. "We shall surround her with a splendid company, and the equipment of the organization will be complete in every respect."

"During her brief retirement from professional life Mrs. Fiske has devoted herself to the higher branches of dramatic study, and I will venture to say that her genius, developed and matured, will electrify the public and place her in the very first rank of American emotional actresses."

"Although the contracts were not signed until last week, the news got abroad somehow of Mrs. Fiske's projected reappearance and we are already offered the best time in the best theatres in the best cities. Two New York managers have placed dates at our disposal early in the season, but Mrs. Fiske will not play here before next Spring, when time for a long engagement can be secured."

KELLAR'S SUMMER ACTIVITY.

"I have no time for recreation this Summer," said Kellar, the magician, to a MIRROR man on Saturday. "I am busy at my new country place, at Ludlow, near Yonkers, watching work upon my handsome new residence building there, and at the same time I am actively engaged in a building erected for the purpose in perfecting several illusions for use during my next tour, which will open in August."

"I was engaged all of last season, while traveling, in mentally perfecting my new illusions, which will be absolutely original with me, and my Summer interval from stage work will no more than suffice for the building and perfecting of the apparatus required in their illustration."

"I expect that these illusions, like so many others of my invention, will after a year or two be copied by other so-called magicians, for whom I have supplied material heretofore. But it will require at least a year for these imitators to work out my magic problems, and for at least another season I shall take the lead in sensational and startling novelties."

"To win success as a magician—as an original magician—and to hold place at the head of the necromantic fraternity it is necessary to work steadily on Oriental lines. I have always so worked, and shall continue to do so. I fear no rivalry, and in spite of the attempt of a would-be rival, who has been industriously notifying first-class theatre managers here and there that if they book me he will not play in their houses. I am bound solidly for two seasons ahead in the best houses in this country."

A LONG LITIGATION SETTLED.

A long-standing litigation between Carl and Theodor Rosenfeld and John Stetson has at last been settled.

In April, 1893, the Rosenfelds were booked to play Madame Duse one week at the Globe Theatre, Boston. This engagement was extended one week (four performances). Madame Duse became ill after the first performance of the second week, and could not appear further that week.

To compensate in some measure Mr. Stetson for this disappointment the Rosenfelds agreed to play two extra matinees the following week. This was done, but Mr. Stetson held back the Rosenfelds' share of the last matinee, amounting to \$1,000.

Suit was brought and it has been settled without being brought to trial.

THE COLUMBIA THEATRE LAWSUIT.

The case of Al. Hayman and Daniel Frohman against Edwin Knowles, on application for a dissolution of partnership of the firm of Knowles and Company, came up before Judge Gaynor in the Superior Court, Brooklyn, last Tuesday morning. Arguments were made on both sides. Judge Gaynor reserved his decision.

WAGNER WILL MANAGE MURPHY.

J. Earl Wagner, of the Washington Baseball Club, will manage Tim Murphy next season. Mr. Wagner has bought an interest in A Texas Steer in which Mr. Murphy will star.

PROFESSIONAL DOINGS.



Accompanying this is a picture of Dora Goldthwaite, a handsome woman and actress of wide experience and versatile powers. Miss Goldthwaite went on the stage at a very early age, and for years enjoyed the advantages of association with some of the most prominent stars of this country. She was long an admired member of Lester Wallack's company in this city, and since the disbandment of that organization has been regularly and specially prominent in New York as an actress. She was until recently and for two seasons a member of A. M. Palmer's company. Aside from her connection with the legitimate and classic drama, Miss Goldthwaite was prominent in the production of *Around the World by the Kialfys*, as the Queen in *Sardanapalus*, and as the widow in *The Danites*. She has been identified in leading roles with *The Editor and My Partner*, supporting Louis Aldrich. Miss Goldthwaite has a fine presence, dresses elegantly, and can play straight leading, comedy, emotional, or heavy parts. She has not yet made plans for next season. The above picture is from Miss Goldthwaite's latest photograph, by Sarony.

It is said that Aubrey Boucicault may appear in a new Irish light opera, the book of which will be written by Harry B. Smith and the music by Victor Herbert.

As You Like It was produced in the open-air at San Jose, Cal., recently, for the benefit of a local charity. Walter M. Hodges played Orlando and Virginia Calhoun Rosalind.

William Courtleigh, leading man of W. J. Harkins' stock company, has met with great success in the parts of Will Prescott in *Men and Women*, Captain Molyneux in *The Shaughraun*, and the Rev. George Brand in *The Wages of Sin*.

J. L. Hooper, manager of the Academy of Music, Roanoke, Va., is in New York to finish his bookings for next season.

Marie Henderson is not to become a member of the Cotton King company, as has been reported.

The Sadie Stringham stock company opened a Summer season to be spent in Great Barrington, Mass., and adjoining towns last week, with *The Arabian Nights*. The company includes Sadie Stringham, John T. Burke, Charles H. Prince, Ben Grennell, Earle Sterling, Olive White, Fannie Cohn, Silence Vyse, and Eva Sellie. A. G. Thomas is manager, and Charles H. Prince stage-manager.

Albert Nash, late of A Kentucky Girl, has joined Hall's London Circus.

Harry Corson Clarke recently organized a successful entertainment for the Bohemian Club, of Denver, in which he took a prominent part with two of the pupils of his dramatic school in that city. Nettie Abbott and Jessie Izett, both of whom made hits. These young women will be members of the company to support Mr. Clarke and Midge Carr Cook, who will star jointly next season.

Owing to the success of Catherine Lewis and her company in the recent open-air performance of *As You Like It* at the Staten Island Country Club, the play was given last Saturday at Sailors' Snug Harbor. Miss Lewis and the company will this week start on a tour to play at prominent Summer hotels, under the management of I. Grahame Slee.

Edwin M. Royle's new play, *Mexico*, will be produced at the Euclid Avenue Opera House, Cleveland, on Aug. 26.

George W. Heath writes that he is organizing the strongest company for next season that has ever appeared in Peck's Bad Boy. The piece is being entirely re-written and brought up to date. So far Manager Heath has signed the following people: Fred. Wengel, Harry N. Welch, George H. Timmons, Nick Murphy, Fred. E. Benden, Helen M. Benden, Abbie M. Heath, Ralph A. Ward, Annie E. Jaynes. The season of Peck's Bad Boy opens on Aug. 19.

Doc Lee, chief usher of Music Hall, Frankfort, Pa., saved a six-year-old child from drowning in Tacony Creek in that place recently. The rescuer himself is but eleven years old.

Upon the close of his engagement with *The Girl I Left Behind Me*, Wilson Enos joined the Frawley Stock company at San Francisco. He appeared in *All the Comforts of Home*, and played four nights, when he was attacked with rheumatism, and has since been incapacitated for work.

VIOLA ALLEN.



Viola Allen needs no introduction to MIRROR readers. Her beautiful face and tender, refined personality are well known. Miss Allen has played many parts, giving to each a gentle touch of dignity and sweetness which is peculiar to herself. Her personal charm allied to her dramatic power has caused her to be called the best leading woman in America. In the Empire Stock company, of which she has been a prominent factor since its organization, Miss Allen has presented many characters, each individual and finished to a degree. Her Rosamund in *Sowing the Wind* was perhaps the best thing she has ever done. The past season Miss Allen has appeared as Dulcie Larondie in *The Masqueraders*, where she gave an admirable and sympathetic portrayal of silent, suffering womanhood; as Kate Cloud, the repentant, in *John-a-Dreams*; as Blanche Chilworth, the dignified, in a revival of *Liberty Hall*; as Rosamund, the innocent, in *Sowing the Wind*, and in a light comedy part in *The Importance of Being Earnest*. Next season Miss Allen will originate an important part in Bronson Howard's new play which the Empire Stock company will present.

A RISING STAR.

John Griffith will begin his second tour in Faust under the management of Ed. A. Church early in September. The career of this bright young actor since he assumed a stellar place has been a remarkable one. The press of the larger cities, notably Chicago, St. Louis, and Cincinnati, have spoken in no uncertain way of his right to prominence, and there have been many prophecies of his future.

Next season Mr. Griffith will place Faust upon the stage in a most elaborate manner. His scenery and paraphernalia alone, it is said, will cost \$12,000.

In addition to appearing as Mephisto, Mr. Griffith will essay the parts of Shylock in *The Merchant of Venice*, Richard III., and Mathias in *The Bells*. These personations will not be experiments, for Mr. Griffith gave these plays last season and was applauded in their chief parts. A New York engagement will soon be announced for this rising young star.

ISSUES NO FREE PASSES.

J. D. Cline, manager of the Opera House in New Albany, Ind., is in town for a few days making arrangements for next season.

"I was very much interested," said Mr. Cline to a MIRROR representative, "in the stand you took several months ago in exposing the free pass and bill-board evil.

"I put out a large number of window and three-sheets, yet I never issue free passes. I make contracts with the shopkeepers to display prominently whatever paper I give them. I publish a house programme, and in consideration of the shopkeepers' displaying the window-sheets they receive advertisements in this programme.

"If other managers would adopt some such plan as this, I think it would do away with the issuance of so much paper, which is displayed relatively to about the same extent in the smaller towns as in the large cities."

LOOKING FOR NEW PLAYS.

Alice Kauser has received more than two hundred manuscripts, by writers both well-known and unknown, since she opened her play bureau.

Applications for plays, Miss Kauser informs THE MIRROR, have been coming in during the past two weeks at the rate of one or two a day. Many of these applications have not yet been filled.

Miss Kauser says that the dramatist who has a good high comedy, with an interesting plot, can make a small fortune, as several of our foremost actresses have commissioned her to find just such a play for them. Another type of piece that is in great demand is high-class melodrama.

THE YOUNGEST PRIMA DONNA.

The youngest prima donna in America, and probably in the world, is Louise Moore. Although but eighteen years of age, Miss Moore has appeared in more operas during the past season than any singer on the boards. She has been on the stage two years, has a repertoire of forty operas, and has appeared in twenty-two works during the recent comic opera season at B. F. Keith's Bijou Theatre, Philadelphia. Miss Moore is a favorite in the Quaker City. She is a pretty blonde, and possesses a sweet voice, together with acting ability of no mean order. During the summer Miss Moore will play at Atlantic City. She has had several offers for next season.

ENGAGEMENTS.

Jerome Anthony has been engaged to support Walker Whiteside next season.

A. St. Aubyn has signed with The Cotton King.

Joe Kelly will be a member of the Warde and Vokes organization.

Charles A. Loder and Frank O'Brien have been engaged for Davis and Keogh's forces.

Frederick Warde will be with Lillian Kennedy.

Marie Leslie, John Hynes, Adam D. Shereff, and Frank B. Clayton will be members of the Fatted Calf No. 2 company.

Leah Starr and Carvaine Grant will join the Gorman Brothers.

Fred. Darcey, Trixie Hamilton, Lora Thorne, and the Bison City Quartette have been engaged for Grimes' Celler Door.

H. W. Mitchell will be with Walter Kennedy.

Francis Cambello, T. M. Devere, Robert A. Fiske, his wife and two children, have been engaged for The Silver King.

Carrie Lamont will be with Jolly Old Chums. Annie Warrington has been engaged for the Courtenay Thorpe company.

Wolf Falk, lately manager for Thomas Q. Seabrooke, has made arrangements with Canary and Lederer to go out as road manager of the Merry World company next season.

Leola Belle has been engaged for the leading role in Hanlon's *Superba* next season. Miss Belle will be given every opportunity to introduce her specialties.

Mary Shaw has been engaged by J. M. Hill to

Minnie Radcliffe who, during the last seven weeks has been playing leading business with the Harkins company in Halifax and St. John, N. B., has been engaged for the part of Lydia Languish by Sol Smith Russell for his revival of *The Rivals* next season.

Miriam Lawrence has been engaged by Hoyt and McKee for the new play Mr. Hoyt is writing, in which his wife is to star next season.

Sheridan Block has been engaged to play the title role in *A Modern Mephisto*.

Warren Crosby has signed to go with Eugene O'Rourke in *The Wicklow Postman*, as musical director.

C. O. Tennis, manager of the new Tennis Theatre, Chicago, has engaged Florence Hamilton as leading lady for his permanent stock company for next season.

Hubert Sackett has engaged Emma Whitney, Edward A. Begley, Howard Graham, Thomas Goodwin, W. H. Bunn, and Max Von Mitzel to support Katie Emmett next season.

Murray and Mack have engaged for Finnigan's Ball for next season: Edith Newton, Gracie Cummings, the Lossing Sisters, Louise Deane, Misses Stewart, Dixon Clayton and White, George H. Emerick, Charles Lamb, V. C. Minelli, musical director; H. Wickham, advance agent. The season will open on Aug. 15, and the tour will include a trip to the Pacific coast.

Rose Coghlan has signed to play a six weeks' engagement in L. R. Stockwell's stock company at the Columbia Theatre, San Francisco, opening in August. This will probably prevent Miss Coghlan from going out on tour as early as in previous years. She will open in Twelfth Night.

WILLIAM FAVERSHAM.



William Faversham, barring certain mannerisms, has many claims to artistic recognition. He progressed steadily in his histrionic method while a member of Daniel Frohman's Lyceum company. He also gained valuable experience while acting with Augustus Pitou's stock company. For the past few seasons he has been seen to more or less advantage in the various productions of Charles Frohman at the Empire Theatre. Mr. Faversham attracted considerable attention this season through his pronounced characterization of Sir Brice Skene in *The Masqueraders*. At the initial performance at the Empire he over-accentuated the blackguardly coarseness of Sir Brice, but he toned down at subsequent performances, and made his personation much more effective. Mr. Faversham seems to be an actor of unusual promise.

CUES.

Louis Mason, stage-manager of the Casino roof-garden, and Sophie Witt, a dancer who was with *The Passing Show* last season, were married by Mayor Strong at the City Hall on June 27. After the knot was tied the Mayor, in congratulating the bride, said: "There is a strong knot that you will find hard to break."

The Lucille Grand Opera House, at Chillicothe, Mo., managed by Z. B. Myers, who also directs theatres at Brookfield and Macon in that State, was opened by the Kemper stock company in Young Mrs. Winthrop on June 27, to a house that represented \$2,750. The new theatre is said to be the handsomest and most complete in North Missouri.

"The Dramatic Mirror Date Book" has been pronounced by everyone to be the most useful, handsome and convenient book of the kind ever issued. Sent on receipt of 25 cents.

The Old Homestead is said to be doing a phenomenal business on the Pacific slope.

Little Robinson Crusoe at the Schiller Theatre, Chicago, is running so well that it promises to fill out the summer there. It is being booked rapidly for an extended tour next season. Manager Prior now has the American Burlesque company in excellent form, and his prospects with it are bright. Eddie Foy is admirably supported in Little Robinson Crusoe by Marie Dressler, Adele Farrington, Sadie McDonald, Frank H. White, and George Beane.

The residence and grounds of the late Lester Wallack, at Stamford, Conn., have been sold to George Hillen, of New York. The property includes about nine acres.

Robert Hilliard writes from the Thousand Islands that he is killing time and fish there, chiefly time. Mr. Hilliard takes some part of every day to study his play, *Lost—Twenty-four Hours*, with which he expects to open his season at Hoyt's Theatre in September. Madeleine Bouton, of Mr. Hilliard's company, who is abroad, will bring back several elaborate costumes which she will wear in this play, and W. G. Smith, the manager of the enterprise, is so busy with its details that he remains in New York, save for an occasional visit to St. James, L. I., where he spent the Fourth and the rest of last week.

Willard Lee, who is summering at Holly Beach, was in town for a few days last week.

Stella Madison played the part of Minna in *Falka* most acceptably with the Murray-Lane company at Cleveland recently.

Harry Mann left New York for San Francisco last Saturday.

The Thrifty company now at the Garrick will be sent on the road early in September.

It has been reported that Mrs. Annie Yeamans has signed for next season with Mrs. Langtry, and other rumors of her engagement have gone out. Mrs. Yeamans, who is still in New York, has not yet engaged.

Edwin Gordon Lawrence has in preparation a volume entitled "Studies in Dramatic Art," embracing scenes from standard plays, with analyses of the different characters, the plot of each play, descriptions of costumes, explanation of obscure words and phrases and copious stage directions. The book is designed for the use of dramatic students.

Marshall P. Wilder is spending a week visiting Patti at Craig-y-Nos, in Wales.

William McAvoy, general manager of G. E. Lothrop's enterprises, is superintending improvements at the Howard Athenaeum, Boston.

Jay Hunt will next season be manager of the Grand Museum, Boston, for G. E. Lothrop.

Helen Dauvray is in San Francisco, and will appear with the Frawley company in her play, *One of Our Girls*.



JOHN GRIFFITH AS FAUST.

play the title part in Augustus Thomas' new play, *Margaret Doane*.

Mamie Gilroy has been engaged for soubrette roles by George Holland, of the Girard Avenue Theatre, Philadelphia.

Parsons and Pool have engaged for their Uncle Tom's Cabin company for next season, F. D. Smith, stage-manager; Kate Partington, Topsy; Ada Cannon, Anna St. John, Little Laura M. Thompson, Eva; J. J. Keller, D. N. Gurdon, Ed. Beckett, Walter A. Chrystal, H. E. Osgood, C. B. Bryant, W. H. Ferguson, David Smith, James Reed, G. A. Scrivener, R. B. Cummings, lithographer; J. Z. Moore, programmes. New scenery is being painted by Sosman and Landis, Chicago.

Blanche Arkwright has been engaged to support Joe Ott in *The Star Gazer* next season.

Emmett Corrigan, Frank Kendrick, Louis Grisel, Helen Russell, Sheridan Block and M. Field have signed for the *Modern Mephisto* company.

The following actors have been engaged by Richard Mansfield to support Joseph and E. M. Holland on their tour next season: Maud Harrison, Olive Oliver, Robert Cotton, Hugo Toland, Mrs. E. J. Phillips, Mrs. Rankin, Flossie Ethyl and William Norris.

Henry Norman has been engaged for one of the principal characters, that of Tuffenut, in Manager Prior's production of *Little Robinson Crusoe*, for next season. The part is that of the pirate king, and Mr. Norman will undoubtedly make a success in it.

Edwin R. Stoughton has engaged Macey Harlan for William C. Andrews' company in *My Wife's Friend*.

Will C. Tanner has been re-engaged for *Pud'nhead Wilson*.

Others engaged for the same company are Henry E. Dixey, William Beach, Maurice Barrymore, and Maud Winter.

George A. J. D. Johnson will go with Bonnie Scotland.

Mamie Ryan has signed with Harry Williams for *A Bowery Girl*.

Billie Barbour has been engaged by F. F. Proctor for his new theatre on Fifty-eighth Street.

Florence Lillian Wickes, daughter of Thomas H. Wickes, Vice-President of the Pullman Car Company, who made her debut in Wilson Barrett's company at Memphis last Spring, has been engaged by Manager John W. Dunne to support Gladys Wallis.

Tom J. Myers, last season in advance of Friends, has been re-engaged by Manager Arthur C. Aiston to go with Edwin Milton Royle's new play, *Mexico*.

Daniel Frohman has engaged Grace Kimball, Fanny Addison, Bertha Barlett, Marie Shotwell, Rowland Buckstone, Howard Gould, Morton Selten, W. B. Woodall, Arthur Lawrence, A. McLaughlin, C. P. Flockton, E. Walters, Sam Sothern and John Baird for *The Prisoner of Zenda*, in which E. H. Sothern will appear in August at the Lyceum Theatre. The play is in a prologue and four acts, the prologue antedating the play by 160 years.

Robert Drouet, for four seasons leading man with Effie Ellsler, has signed to play the Count De Neipperg in *Madame Sans Gêne* next season.

Richard Mansfield has engaged to support the Hollands next season Maud Harrison, Mrs. E. J. Phillips, Mrs. McKee Rankin, Olive Oliver, Grace Rutter, Florence Muir, W. M. Griffith, Hugo Toland, A. Morris, R. F. Cotton, and Lawrence Eddinger.

Walter Turner will go in advance of Tim Murphy.

IN OTHER CITIES.

ST. PAUL.

At the Metropolitan Opera House the Summer engagement of the Alhambra Vaudeville for six weeks closed June 28. The testimonial tendered Manager B. F. Gilkison of the Alhambra Vaudeville, by kind permission of Manager Scott of the Metropolitan, June 28, was a success both as an attractive entertainment and in the large attendance. The house was packed. The participants were Messrs. Horwitz and Bowers, parlor sketches, Hugh Emmett the ventriloquist, Bernard Dyllin, Sisters Brian, Nellie Maguire, Miles and Ireland, Joe Hardman, of the Alhambra Vaudeville co., Ledger St. Clair and Varnum in their unique act, Gonnard Quartette, Franklin W. Lee the entertainer, Messrs. Tenny and Wolf in songs, Percy Churchill's songs, Charles Fairchild, Little Irene Reagan in Spanish dance, and George Kingsbury as the Monarch of Magic, Mallet and Harshie sword combat, Prof. Burk's Canine Circus. The entertainment gave general satisfaction. Hoyt's "A Black Sheep," June 30-31, opened to crowded houses and audiences that greatly enjoyed the performance of the very excellent co. presenting it under the stage direction of Julian Mitchell. Otis Harlan is a clever comedian, and a very entertaining in the part of Hot Stuff. He made a decided hit in the part. William De Vere as Goodfellow Gunning does excellent work, and makes the part stand out as a character in every sense of the word, that won him well-merited recognition. Fanny Johnson is bright, clever, and very taking as Lydia Skidons, the "queen of burlesque." Agnes Rose Lane is an attractive actress, and decidedly charming in the part of Ada Steele. The co. is strong in number. The excellent singing of a number of new catchy songs was a taking feature, and won for the singers repeated encores. The dancing was very pleasing, and the Bowery song and dance caught the house. Joseph Frankau was decidedly good in the part of Percy Vere, and met with noticeable recognition. Wilbur Opera co. will commence a Summer Opera season with a matinee performance 4.

At L. A. Grand Opera House, the Giffen and Neill Stock co. gave a most excellent production of William Gillette's "All the Comforts of Home 30-4," opening to large and fashionable houses, that evidenced their appreciation in demonstrative and spontaneous applause throughout the play. James Neill as Alfred Hastings finely sustained the part, and won noticeable favor. Marshall Mayall was exceedingly good as Egbert Pettibone, playing the part in a highly commendable manner, that won merited recognition. Robert Fischer as Theodore Bender did full justice to the part, and demonstrated his ability as a clever comedian. Henrietta Crossman was both charming and bewitching in the part of Fife Oritanski, and fully evidenced her ability as a comedienne. Her appearance in the burlesque costume of Prince Valdimier fairly caught the audience. Kate Blanche as Josephine Bender gave an excellent interpretation of the part. Annie Blanche was very clever and charming as Evangeline Bender. Ruth Russell as Emily Pettibone, Louise Garrett as Rosabelle Pettibone, well sustained their roles, and deserve mention. John B. Maher was very clever as Tom McDow, Frederick Perry as Christopher Dabney, Charles Dade as Judson Langhorn and Augustus McSwath, Robert Morris as Victor Smythe do some very clever work, and met with favor. Giffen and Neill Stock co. in Mr. Barnes of New York 7-13.

The base ball game played by the actors and newspaper men of St. Paul came off at Ball Park Tuesday afternoon June 28. There were over 1,000 people present, though the weather was unfavorable and deterred a large number of people from attending. Every actor selected his own costume and a motley crowd they were. Four of the actors created a sensation in their impersonations of prominent characters in Trilby. Fred. Perry as Svengali, Walter Howe as Taffy, John Maher as Little Billie, Charles Dade as The Laird, Marshall Mayhall, J. R. Smiley, Larry Giffen personated various characters. The newspaper men wore some strikingly unique costumes. They had a good time and the spectators were well entertained. The umpires were George A. Kingsbury and Jack Ryder. The game ended in a tie of 27 to 27.

The New York Lyceum Theatre co. will pass through St. Paul Tuesday July 2, en route to the Pacific coast, playing through Cal. Stone's Northern Pacific circuit. Walter Hale will join them here.

GEORGE H. COLGRAVE.

KANSAS CITY.

The season of Summer opera at Fairmount Park closed 9 with a week of Jakobowski's delightful Erminie, which was beautifully mounted. In the first act the natural scenery shown through the rear of the stage was enhanced by a beautiful bridge over the stream. In the second act a real fountain was introduced, upon which was displayed all the gorgeous colors the calcium light produce. The costumes were handsome. George Paxton and Dan Young, as the two thieves, made a splendid impression, as did Hugo Gerber as Count Lavande; they are all clever actors, and infused a great deal of life into their performances. Della Jackson sang Erminie; Melvina Adams, Athalia, and Minerva Adams made a sprightly and entertaining Javotte. Eva Reith was clever as the Princess Poupador, and Emily Bado as Yvonne, made the most of a small part, and showed that she possessed a sweet voice, a pretty face and a neat figure. The entire repertoire given during the season were well mounted, and Manager George Paxton deserves great credit for his successful efforts to produce light opera in its most attractive form. Two big audiences attended the performances on the Fourth. Great preparations are being made for the grand production of A Midsummer Night's Dream, and elaborate electrical and mechanical effects are being planned. This production will undoubtedly rank very highly in an artistic sense, as Messrs. Kemper and Wagenhals and the entire Kemper stock company are working hard to make it a magnificent production.

At Washington Park the Flying Jordans are giving daring and sensational exhibitions of trapeze work, and their performances are greatly enjoyed. The Nelson Sisters also continue as an attraction at this Park. The Summer opera season which was to open 9 with Billie Taylor has been postponed one week.

At Troost Park Harding and Ah Sid are pleasing the masses with their clever act Fun in a Laundry. Mlle. Olive, a clever juggler, also appears nightly.

The Parks now afford the only Summer amusements, but now that Fairmount Park has a beautiful Summer theatre there is no lapse between the closing of the season at the regular theatres and the opening of the Fall season, which is not filled by the entertainments at the Park; so there is always some attraction here all the year round.

At the Palace Circus exhibited 28, 29 to light attendance owing to rainy weather. Barnum's Show is now billed.

FRANK B. WILCOX.

LOUISVILLE.

The open-air performances July 1, 2 of As You Like It, given at Central Park by William Morris and his co. was a success in every way. The weather was suitable; the grounds especially adapted for such an occasion, the co. a good one, and the audience a large and interested one. Manager James B. Camp arranged for the comfort of the patrons with his characteristic success. Cast:

Orlando	William Morris
Touchstone	Harry Santopolis
Jacques	Charles Herman
Le Beau	Walter Kilbourn
Oliver	George Gerson
Sylvius	James Knight
Unhappy Duke	Walter Honig
Banished Duke	J. L. Tracy
Adam	James Eddy
Charles	James Gillespie
William	Walter Kilbourn
Celia	Frances Whitehouse
Phoebe	Annie Lowe
Audrey	Jennie Berry
Rosalind	Etta Hawkins

The entertainment that William Hull and William Thompson will give at the Auditorium July 4 will be after the popular idea, and designed to attract the masses. There will be baseball, cake walks, fireworks, etc.

Manager J. H. Wallen, who some time ago announced his retirement from politics, was very much in evidence during the recent Democratic Convention here. He is a man of decided influence with his party.

Lewis Math of the Frohman co. is still here. Mary Clary will sing at the Triennial Club Concert that will be given on the river July 8. Manager McF. of the Temple Theatre made special arrangements with Manager A. M. Palmer to permit Miss Clary to furnish a substitute for her part in the Chicago cast of

Trilby to enable the lady to sing once more before her home people.

CHARLES D. CLARK.

SAN FRANCISCO.

The Old Homestead, with its picturesque scenery, its realistic thunder shower, its natural simplicity and careful attention to detail, has awakened the clinging memories of our old pioneers, and appeased the yearnings of our younger element, who have been starved for want of a good, clean, wholesome play. The Old Homestead fills this want, and has also been filling the California the past week. The musical interpolations are well received. The double male quartette has the counter tenor, R. J. Jones, whose song, "Fifty Years Ago," has made a distinct hit. While we miss Old Uncle Josh, the character is well played by George Wilson. He makes no attempt to imitate Denman Thompson, but gives an original characterization. Will M. Cressy as Cy Prime is amusingly realistic. Thomas H. Clark as Seth Peddion is the same old Seth. The play will run for two weeks longer and be followed by Hoyt's A Black Sheep for three weeks.

Alfred Dampier is a capable actor, and a versatile one. His performance in Hearts and Home is clever. This play is not a drama of to-day, but of the old stereotype kind in which the one man's part stands out above everything. The audiences have been fair, but demonstrative. Next week Valjean (Saint or Sinner), Mr. Dampier's dramatization of Victor Hugo's celebrated novel, "Les Misérables," in which the Daily co. will be seen to advantage.

The Pace That Kills, at Morosco's, has been attracting good audiences. Next week, Under the Lash will be the bill.

Amorita, at the Tivoli, has been well patronized, and the performance on the whole is acceptable. Miss Millard and Miss Royce carry off the honors. Next week, Tar and Tantar.

J. D. Frawley has certainly shown managerial ability by his keen perceptivity. He has heretofore maintained that a first-class stock co., with new, modern, and intellectual plays at standard prices would meet with generous response in "Frisco." The proof of the pudding is in the eating, and the result has been most flattering. He has virtually launched the Columbia into the tumultuous sea of prosperity. Young Mrs. Winthrop is being liberally patronized. Next week, The Senator.

In a recent letter from Australia it is given out that The Gaiety Girl will return to England via the United States, and may possibly play return dates.

The Press Club benefit was a pecuniary success. The features were the delightful singing of Dick Jose and Henry Norman.

The Case of the Rebellious Susan will be presented by the Frohman co. at the Baldwin on 15.

Otis Harlan, a "Frisco favorite," is due here shortly. Maclyn Arbuckle will play Crane's part in The Senator next week.

The Lilliputians closed in Sacramento last Wednesday and left for Germany via New York.

J. K. Emmet opens his season in Sacramento and after playing the interior, will return here to rehearse a new play.

Joe Dowling arrived from Los Angeles the early part of the week. He is booked at an early date at the Grand.

Fred. E. Wright is booked for the early part of next week. He comes in advance of A Black Sheep which will open at the California on July 15.

Ed. A. McArdle and Jake Shattuck arrived from the East safe and sound in fine health.

Hope Ross, of the Frawley co., as I have been told, is quite an accomplished violinist.

The Ensign will be produced by the Frawley co. during the engagement here.

The Grove Street Theatre will reopen next Monday night under the management of E. J. Holden. An elaborate production of The Octoroon will be presented.

Helen Kelleher, an amateur, will make her professional debut with the Frawley co. next Monday evening.

Henderson's Extravaganza co. in all probability will not venture to the Coast this year. Rice's 1402 will be the holiday attraction at the Baldwin.

The best things are always reserved for the last, hence the desert of any week's letter is the announcement to the Eastern theatrical fraternity and to the innumerable friends of Colonel George A. Barnes, former dramatic managing editor of the Call, that he has been appointed in the capacity on the Evening Bulletin of this city. Mr. Barnes is not only a thorough gentleman and a scholar, but one of the best dramatic analysts on this coast, and together with Mr. Peter Robinson of the Chronicle form a nucleus from which the fountain of dramatic literature in this city takes its source.

H. P. TAYLOR, JR.

DENVER.

Niobe is a difficult role, and Jennie Kennark in filling it in the artistic way she did at Manhattan brought forth fresh encomiums from crowded houses, and much printed matter from the daily press. Miss Kennark is one of the most pleasing artists that I know of. She has a winsome personality, and her talent enables her to successfully undertake widely different characters. Next week she makes one of these changes—that of the heroine in Woman Against Woman. In Niobe the entire co. appeared to excellent advantage. George Edson, the original Peter Amos Dunn, had his old part. He has become a great favorite with the audiences. In the bill week of 7-13 the co. makes a change to strong melodrama, which will show its versatility. It will show Walter Edwards in an entirely different character, John Transier in Woman Against Woman. There is a new comedy in preparation to follow the melodrama week. Money and Matches is its title. And as for the crowds which swarm to Manhattan, the manager, Thomas MacMechon, seems to know exactly how to get them. One reason is his careful selection of plays, being in constant communication with New York managers, and another is the admirable co. he has placed in the theatre to present them. Mr. MacMechon has a corps of able assistants.

All of the city theatres are closed.

For the production of Niobe some special scenery was prepared by Abbiati, the designer of the Colorado Mineral Palace and the Colorado building at the World's Fair.

Gustav Walters of San Francisco will reopen the Curtis Street Theatre under the name of the Orpheum, and will run it as a first-class variety theatre.

W. P. PEARODY.

PROVIDENCE.

The opera Pinafire received its initial presentation on board a full-rigged ship at Crescent Park 2 and made a success. Director Reeves has got together a splendid cast and a very strong chorus. Stanley Felch was a good Dick Deadeye, Richard H. Geiger sang the part of Captain Corcoran with dramatic feeling, Gus Kammerle made a capital boatwain and Helen G. Judson as Little Buttercup, Emma E. Glynn as Hilda, and Philip Tomes as Ralph Rackstraw sang their respective roles creditably. The ship upon which the opera is presented has been rigged with remarkable perfection of detail and is much more correct nautically than any ever before constructed for the purpose. The amphitheatre is provided with 4,000 chairs and the private boxes have seats for forty. The opera will be given nightly, Sundays excluded, during the Summer season. At Trumbull's Star Theatre 4, Bess, the Wild Flower, was presented by a good co., with James K. Keane and Estelle Keane in the leading roles.

William L. Seaver, of the Star Theatre, will be "on the door" during the Pinafire production at Crescent Park. Stage-manager W. F. Doolen, of the Providence, has been engaged by Managers Boyden and Reeves to look after the stage at this place also.

Messrs. J. C. Hutchinson, T. B. Dalley, and J. L. McCarrick, of Trumbull's Star Theatre, were tendered a benefit at Talma Theatre 1, and their friends turned out in large numbers. The programme was a varied one, and thoroughly enjoyed.

HOWARD C. RIPLEY.

BALTIMORE.

Doctor Bill as produced by the Ford Summer stock co., is a jolly comedy, full of life and fun from start to finish. In the title-role William Bernard made a decided success. Anna Belmont was as clever as usual as the Kangaroo Girl, and her dance in the first act brought down the house. Mrs. Horton was a smart clever woman in the hands of Miss Odell, as well as a very attractive one. Miss Odell has been showing lately, in roles that are suited to her, what a competent actress she really is. She was somewhat misjudged at the outset of the season, simply because she was not judiciously cast. T. C. Valentine as Mr. Horton repeated his clever character work of the past. Harry Hottel was all that could be desired as Mr. Firmán, and Alfred Hampton was very amusing both as George Webster, and in his imitations of distinguished actors, which

were given between the acts. Martha Ford appeared to advantage as Louisa Brown, as did George Dickson as her mother. R. Fulton Russell, Jr., made an attentive servant. A Bachelor of Arts, and Hearts 9-13. The Baltimore Lodge of Elks are going to take a large delegation to Atlantic City on 6. They will go in full uniform and will be accompanied by one of the best bands in the city.

HAROLD RUTLEDGE.

MINNEAPOLIS.

At the Grand Opera House, Hoyt's A Black Sheep was given June 27-29 to very good business. Otis Harlan as Hot Stuff made the hit of the engagement. The others were satisfactory in their respective roles.

The New York Opera co. opened the second week of its engagement at the Lake Harriet Pavilion in Olivette to a good-sized and well-pleased audience. Adelaide Randall made a sprightly Olivette. Signor Montegrifo appeared to decided advantage as Valentine. John G. Bell kept the audience in a good-natured mood as Coquelicot. A special matinee was given 6 for the benefit of the families of the firemen who lost their lives in the big fire of June 27.

F. C. CAMPBELL.

INDIANAPOLIS.

The only important event in theatricals week of 1-6 is the grand opening of the Summer opera 3 at Wildwood Park. The Temple Opera co., headed by Ed. Temple, Josephine Knapp and others, with a good chorus will appear in Mikado, and from the advance sale of seats a flattering audience is assured.

At English's Opera House a wrestling match took place 1 between Herb Hale and Smith, won by the former in the presence of a large audience.

Innes' Band are booked for two performances 9, 10.

G. A. RECKER.

BUFFALO.

The Academy of Music has reopened for a season of Summer drama. Lynwood, at popular prices, is drawing well despite hot weather. The Curtis Stone Dramatic co. is booked for the entire Summer.

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CORRESPONDENCE.

ARKANSAS.

LITTLE ROCK.—GLENDON PARK THEATRE (E. M. Raleigh and Co., lessees): The National stock co., under the management of Perry and Allen, closed their first week's engagement June 24 to satisfactory business. The second week, 16 new comedies will be produced, with additional specialties. The Hiatts in their musical act have been engaged for the season. **CAPITOL THEATRE:** C. E. Nisevonger, a local mind-reader, will give a complimentary benefit for the Woman's Exchange, of this city. Mr. Nisevonger has already gained some prominence as a mind-reader, and no doubt will travel as such during the coming season. **ITEM:** Charles E. Perry, one of the managers of the National stock co., now in this city, is the lessee and manager of the New Grand Opera House, Bloomington, Ill.

HELENA.—Gossip: A. J. Kem, representing Newman and Ehrman, leaves for New York. He will make his headquarters at the American Theatrical Exchange.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Conrad's German Dramatic co. June 20 in Der Herr Senator. **BURBANK THEATRE** (Fred. A. Cooper, manager): Robert L. Scott's Chip of the Old Block did a fair business week ending 25. Muggs' Landing 20. **ITEM:** Mr. and Mrs. J. J. Dowling (Myra H. Davis) have returned from a jaunt to Catalina Island and leave for San Francisco to return for a Fall engagement at the Burbank.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): F. M. Biggerstaff, pianist, assisted by Eleanor Connell, soprano, to a large and fashionable audience 21. Merchants Carnival (local) a novel entertainment was well patronized 24, 25. Hawaiian National Band 1, 2.

OAKLAND.—MACDONOUGH THEATRE (Charles E. Cook, manager): House dark week of June 24-25. The owner of this theatre, Joseph Macdonough, is dead. But there will be no change in the management. The season will open in July with The Old Homestead.

OAKLAND THEATRE (J. J. Collins, lessee): This theatre responds under the new management 29 with Shaw's Comedy co. in Farmer Stebbins. This co. has played successful engagements in every town in California. **ITEM:** The benefit of the Elks 21, 22 was a grand success, and the Elks circus will long be remembered. It will add considerably to the Rest Fund.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Pyke Comic Opera co. in Tar and Tartar 2; Alabama 4.

ASPEN.—WHEELER OPERA HOUSE (J. J. Ryan, manager): Commencement exercises by the Sisters of the Parochial School June 26; large attendance. The Pyke Opera co. in Tar and Tartar 3.

LEADVILLE.—WILSON OPERA HOUSE (A. S. Weston, manager): Cecil Spooner and co. in The Circus Girl to a fair house June 29.

CONNECTICUT.

NEW HAVEN.—Gossip: The week of July 1-4 will be long remembered in the history of Savin Rock in the number of people present during that time. Pain's Spectacular Last Days of Pompeii is the potent attraction, and it is witnessed by thousands at every performance. They carry an immense amount of scenery, and a large number of people. The fireworks are very beautiful, especially in the artificial lake. Ringling Brothers' Circus is announced for July 2, and this being their first appearance here, I doubt if they do as well as well as they would otherwise. O. H. Barr, last season Brawny Gail of Hoyt's A Texas Steer co., is at his home here for the summer. Tom Daly, of Hoss and Hoss, is noticed in the streets every day or two. **Manager E. J. Hansen,** who has been running a school of acting during a part of the past season, is receiving many callers at his delightful shore resort, Silver Sands.

BRIDGEPORT.—PARK CITY THEATRE (Persons and Jennings, managers): When the entire front of this playhouse was rebuilt and enlarged last summer there was not time to build a new stage before the season opened. This is now being done and several other material changes are to be made to place this house on a par with the new Hartford playhouse, for which ground was broken the last week in June, and in connection with which this house is to be run. **Tar and Tartar** (Persons and Jennings, managers): Herbert C. Persons and Henry H. Jennings, who made so successful a venture in conducting the Park City Theatre last season, have entered upon a lease of this house; the prior lease of the house to the late Charles J. Belknap being defaulted by his wife a few weeks ago. The owner of the property is Clinton Barnum Seeley, a grandson of the great showman. The house will open about Sept. 1, with such strong attractions as Ward and Vollen, the leading vaudevillians, etc., and being run in connection with the Park City Theatre the threatening bugaboo of local theatrical success.

STAMFORD.—TOWN HALL (F. M. Briggs, manager): Dark 1-4. **ITEM:** The Grand Opera House has been sold to John T. Williams, of New York, who will at once remodel it into stores and flats. This house has been built but two years and from the first was a failure.

WINDST.—OPERA HOUSE (J. E. Spaulding, manager): Flora Stanford co. opened here to fair business 1. Professor Frank Signor and Eugene Frazier are with the co.

POTOMAC.—ARKANA: Ringling Brothers' Circus gave one of the best performances ever seen in this vicinity at Webster, Mass., 2.

GEORGIA.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Prof. Everett gave three performances to poor houses June 25-26. Mr. Erhart will put on Erminie and Patience by local talent about the 15.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barry and Co., managers): Dark 1-4. **TABERNACLE** (S. V. Abel, proprietor and manager): The week of June 24 at this popular summer resort with the Mikado to packed houses nightly. The co. closed 2, and on 27 they received an ovation. Miss Josephine Knapp was called before the curtain and presented with an elegant floral offering in the shape of a lyre, as was Miss Emmet Evans, and Messrs. Lodge and Temple. Miss Knapp has woven herself into the hearts of Peoria opera-goers, who exceedingly regret her leaving. Professor McGhie was also remembered both by the audience and the orchestra, who in token of their esteem of him, presented him with an elegant gold watch chain. The entire co. opens in Atlanta, Ga., under the management of Harry Greenwood. Their repertoire will be the McCull operas, opening with The Beggar Student. Miss Knapp, accompanied by John McGhie at the organ, sang a solo, "There's a Green Hill Far Away," by Gossard, at the dedication of two altars in a Catholic church here 30. They were both kindly remembered by the pastor, Rev. Father O'Reilly, with presents. Your correspondent was a guest at a reception tendered the co. on the eve of their departure, which was given in their honor by Professor McGhie's intimate friend, F. W. Arnold, secretary of the Brotherhood of Locomotive Firemen. It was an enjoyable occasion. The co. was afterwards entertained at the Elks rooms. They are composed of artists, and always will be assured of a generous welcome whenever they visit our cities. The old Peoria favorites, the Andrews' opera co., open at the Tabernacle 3, Martha being the

opening bill. The co. is virtually the same as appeared here last season.

ENGLEWOOD.—MARLOWE THEATRE (B. F. Timmerman, manager): House dark 1-4.

PRINCETON.—APOLLO OPERA HOUSE (C. G. Cushing, manager): The Swan from Sweden co. failed to appear owing to illness in the co., and canceled their date June 25-26.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Mulliken, manager): House dark June 29-30. **WEST END PARK THEATRE** (H. J. Pepper, manager): George H. Adams co. to satisfactory week's engagement 29-30.

DIXON.—OPERA HOUSE (F. A. Truman, manager): Season closed. **ARKANA:** Billy Ament's Circus June 23-24; fair attendance. Wood Brothers' Circus 6.

PARIS.—SHOAF'S NEW OPERA HOUSE (L. A. G. Shoaf, manager): The new theatre will open on August 20 with Roland Reed, to be followed Sept. 2 (Fair week) with Sharpley's Lyceum co. A gala night is expected at the opening. The house is 102x53, stage (from curtain line) 35 feet, width 38, height from stage floor to gridiron 44 feet, stage opening 20 feet; ten dressing-rooms, one balcony, heated by hot air; lighted by gas and electricity. Seating capacity, 950. Population 6,500.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): House dark 1-4.

CLINTON.—RENNICK OPERA HOUSE (John B. Arthurs, manager): Dark June 24-25.

LEWISTOWN.—BRADLEY'S OPERA HOUSE (Henry Beales, manager): House dark 3-4. Jessie Mac Hall in The Telegram, under the management of Mark F. Swan, July 11-12.

IOWA.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser, manager): House dark during the month of July. **HYVIER'S OPERA HOUSE** (George Higgins, manager): Volder's Business College Commencement Exercises 29 drew a full house. **ITEM:** Manager Weiser is arranging dates with a prominent opera co. to appear here sometime in September. **Manager Tucker** of the Lake Beerton Opera House, spent a week with friends in the city.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): House dark since June 21. **ITEM:** John B. Henderson, manager, and George B. Peck, assistant manager, left for New York 3 to book attractions for next season. **ARKANA:** Walter L. Main's Circus 29 drew crowded tents and gave complete satisfaction.

CARROLL.—DRESE OPERA HOUSE (B. Dreese, manager): Two Old Cronies 2; fair business.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): House dark 1-4. **ITEM:** Two Old Cronies, booked for 6, failed to appear or cancel. A stock company was formed here last week to rebuild Brown's Opera House. Work has commenced, and will be rushed through in time for this season. It is to seat 1,200; stage, 40 by 60; 40 feet to rigging loft.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): The convention of the State Music Teachers' Association was held in this house week of June 25 and was a great success. The class of entertainment furnished was of the very highest order and was thoroughly enjoyed by the largest and most fashionable audiences of the season. On the opening night the entertainment was given by the "Trefle Cie Club" of this city, assisted by Miss Kittie Chaley, soprano; Elmer Merker, tenor, and Professor Earl Schmidt, violin-cello. The Mannerchor Society also furnished a number of songs by their male chorus. On Wednesday evening the Listerman String Quartette of Chicago furnished the attraction, ably assisted by Miss Jennie Osborn, soprano, also of Chicago, who rendered several beautiful ballads during the evening. The following music was given by the Liederkrantz male chorus under the direction of Professor Karl Schmidt, assisted by Professor John Lutzmann, violin, and Miss Hattie Bishop, piano. This was the most enjoyable performance of the series. The Mannerchor Society gave a reception to the Liederkrantz, and visiting members of the Teachers' Association on Thursday evening on which occasion a delightful evening was spent. The convention closed with a piano recital given by Mr. William Sherwood, assisted by Miss Flora Bertelle, soprano, which was well up to the standard of the other recitals. Taken as a whole this has been a most successful week for the association, and great credit is due to Professor J. R. Leslie, of the city, for his ceaseless work to bring it to an end. **ITEM:** J. D. Cline left 28 for New York in the interest of this house. **Reese Prosser** has signed a contract with Beach and Bowers' Minstrels for next season. Mr. Prosser was the leading tenor of Cleveland's Minstrels, last season. Walter J. Floyd, manager of The Silver King, has again signed a contract with that co. and will join them next month, providing he survives the bruises he sustained in trying to ride a bicycle.

ROCKVILLE.—OPERA HOUSE (D. Spouse and W. White, managers): Dark 1-4. **CARLEIGH HALL** (D. Carlisle, manager): Dark 1-4.

FRANKFORT.—ITEM: The Columbia Theatre will open next season under new management, Frank Benefield having purchased Mr. Barnard's business. **ARKANA:** Barnum and Bailey Shows June 25; big business.

MUNCIE.—ARKANA: Barnum and Bailey's Circus to very good attendance June 26.

SEYMOUR.—William Morris June 29, supported by an excellent co., presented As You Like It in a beautiful grove near the city to a small business; deserved better patronage.

INDIAN TERRITORY.

ARDMORE.—Gossip: W. Haine, a prominent commercial man, leased the Haskell Opera House for a period of three years. Mr. Haine, being an old manager, has some good attractions booked for the coming season. Managers of attractions will find him constant and accommodating.

IDAHO.

POCATELLO.—OPERA HOUSE (Kellar and Moore, managers): House dark week of June 23-24. **ITEM:** T. J. Jackson and Theresa Newcomb are summing here with your correspondent. **ARKANA:** The largest tent of the Syndicate show blew down just after the afternoon performance June 29. The co. opened in the manager's tent in the evening.

KANSAS.

EMPORIA.—WHITELY OPERA HOUSE (H. C. Whitely, manager): House dark week of June 24-25. **ARKANA:** Gentry Brothers' Dog and Pony Show gave two performances 26, 27 under canvas; first-class performances.

LEAVENWORTH.—CRAWFORD'S GRAND OPERA HOUSE (E. C. Davis, manager): The Kemper stock co. June 25, 26, giving two evening performances and one matinee 26. Their work was good, and they certainly deserved better patronage than they received. **ITEM:** The Opera House here has had an overhauling; the dressing-rooms have been refitted, and some new scenery put in and a drop-curtain hung.

KENTUCKY.

LEXINGTON.—WOODLAND PARK (Charles Scott, manager): The Andrews Opera co. closed a most successful week's engagement June 29. The attendance was splendid and the performances were highly enjoyable. This was Mr. Scott's first attempt to produce Summer opera in Lexington, and considering the success it should be repeated.

MAINE.

PORTLAND.—PHAK'S ISLAND PAVILION (Bartley McCallum, manager): All the Comforts of Home 1-6; best production ever seen on the island. The Two Orphans 8-12. **ITEM:** Frank Welch has secured the Casino at Long Island and is giving first-class vaudeville performances. **Buffalo Bill's** advertising car arrived here June 29 with the show booked for 30. Mr. McCallum appeared with his co. for the first time this week as Theodore Bender and was warmly received, making a great hit. **Miss Andrews** deserves special notice for her clever impersonation of Mrs. Bender in All the Comforts of Home. **Mr. Wagner**, treasurer of the Hollis Street Theatre, Boston, is at Peak's for the summer. **Miss Bingham**, the leading lady, has established herself a great favorite with the islanders.

BANGOR.—ARKANA: The Wyoming Wild West June

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22, good business; poor performance. "Buck" Taylor is not with the co. Sells Brothers' Circus 15.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Dark 1-6. Nickerson and Nesmith's Comedians booked for 11-13.

MASSACHUSETTS.

SOUTH FRAMINGHAM.—ELMWOOD OPERA HOUSE (W. H. Trowbridge, manager): The house has closed its season, and will probably remain dark until August. Reynolds' Circus is billed for 11. The scenery in the Opera House has been overhauled and retouched, and one new act added. Bookings are being made for next season. The management will not book over five or six acts a month.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice Callahan, manager): **ITEM:** Major Quackenbush, the proprietor of the Academy, is having it improved in many ways. New scenery has been painted, and the whole interior has been given a thorough renovation. The season will open about the latter part of August, and Mr. Callahan will act as manager for Major Quackenbush. He has recently been in New York making some attractive bookings. **Pittsfield friends** of John L. Russell were sorry to learn of the failure of his venture in the circus business. The circus traveled under the name of Tucker's Little Giant, and recently became stranded in Skowhegan, Me. It is said Mr. Russell put over \$5,000 in the concern, and had confidence in its success. He was formerly in the lively stable business, running one of the finest in the city. **Ringling Brothers' Circus** 17.

LOWELL.—LAKEVIEW THEATRE (James Gilbert, manager): The Summer opera co. sang The Mascot for the second week of 1 to satisfactory business. **ITEM:** Manager Aubert J. Fay, of the Opera House, is in New York in the interest of his house. Mr. Fay is busy booking the best co. he can get. **ARKANA:** Buffalo Bill's Wild West gave four performances 1-2 to crowded tents. Those attending were well repaid for going, for it is a very enjoyable exhibition. While breaking up camp, a Lewis and Clark assistant supernumerary of the stock department, was thrown from a bucking broncho, and sustained a fracture of his right ankle. He was removed to an hospital. **The management** of the Buffalo Bill Show thought \$5 for a license fee was a trifle exorbitant. They paid it, however.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): House dark week of 1-4.

MICHIGAN.

GRAND RAPIDS.—All theatres dark week of 1-4.

FLINT.—MUSIC HALL (Rankin and Hubbard, managers): House dark week ending 2. **THAYER'S OPERA HOUSE** (H. A. Thayer, manager): Dark week ending 2. Al G. Field's Minstrels 11.

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager): The house was opened 2 for a benefit concert for Eveline Bernard, Muskegon's young songstress. The house was filled, and it was an ovation which she and her precursors, Mr. and Mrs. William P. MacHenry, of Chicago, can well feel proud.

DOWAGIAC.—BUCKWITH MEMORIAL THEATRE (W. F. Leckie, manager): The comic opera, The Doctor of Alcantara, by local talent, under the direction of Professor A. E. Rudolph, is a local talent, and gave complete satisfaction. The gross receipts amounted to \$218.90. **ITEM:** Alonzo Bessey and wife are summing here until their season opens in August.

TRAVERSE CITY.—STEINBERG GRAND OPERA HOUSE (Julius Steinberg, manager): J. C. Lewis in Si Plunkard 3; large house; excellent performance. A Cracker Jack 3.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (L. N. Scott, manager): The Burglar June 14; fair business. The Wilbur Opera co. opened a two weeks' engagement 17 and the business done has been something phenomenal. In spite of rainy weather the house has been crowded every evening and three matinees each week. The co. is up to its usual standard of excellence. E. A. Clark, the baritone, has improved materially since his appearance here two years ago. Hattie Richardson charms all by her very pleasing manner and sweet voice. Eloise Mortimer sustains the leading roles very creditably. Handsome Jim Conley seems to lose nothing by long continuance with the co. and is still as great a favorite as ever. Messrs. Kolsh, Hawley, and Amiden manage to keep the house in a continued ripple of merriment. Maggie Bolton and Emmett Drew add materially to the cast. The operas are as usual handsomely costumed and staged and the addition of thirty living pictures has materially added to the receipts of the box office. **Hoyt's A Black Sheep** 4, 5. **Alhambra** co. in two weeks' repertoire. **TEMPLE OPERA** (John T. Condon, manager): John Dillon in Wanted the Earth 23; fair business. **ITEM:** John 24, 25; poor co.; light business. **ITEM:** Residents-manager, Mars, of the Lyceum, entertained the Wilbur Opera co. royally giving the lady members a trolley ride around the boulevard and entertaining the entire co. at a supper after the performance on the evening of 29. **Manager Condon** left 15 for several weeks in the East arranging bookings for the coming season. The scenery at the Temple is undergoing an overhaul preparatory to the opening of the season by A. M. Palmer's Trifly co.

ST. PETER.—NEW GRAND OPERA HOUSE (Satory and Hale, managers): House dark June 23-24. Professor Robert, psychic phenomena, 29. **Alhambra Vaudeville** 3.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): House dark June 23-24. Two Johns 2. **CROOKSTON.**—GRAND OPERA HOUSE (T. H. Rjoia, manager): June June 27; small house. Miss Parker, the leading lady, was ill and remained in Winnipeg. **Littman Sextette** 4; **Lenen Brothers' Circus** 6; **Main's Circus** 11.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): The Villars-Owen co. opened week of July 1 in Romeo and Juliet to a very fine audience.

FARIBAULT.—OPERA HOUSE (C. E. White, manager): Local talent in a war drama to poor business June 25.

MISSOURI.

INDEPENDENCE.—FAIRMOUNT PARK AUDITORIUM (Howe and Dorand, managers): Erminie was well presented by the Paxton Opera co. June 24. The opening night had several theatre parties. The Warwick Club—the leading social club of Kansas City—attended 200 strong, the audience being the largest one of the season. The stage settings, costumes and scenic effects were fine. In the second act the back of the stage is opened showing a beautiful garden scene with a real electric fountain playing among forest trees varying the colors of the rainbow. Mr. Paxton and Mr. Young did splendid work as the two heirs. Miss Jackson as Erminie. Mr. Gerber as Count de Lavarde. Mr. De Lacy as Marquis le Fiere. Mr. Bradley as Leon, and Mr. Watson as Gieot appeared to good advantage. The chorus work was good. The Sunday concert 25 were well attended. New features are added each week. **Frances Hartley** adds fresh laurels each time she appears, for her audience heartily appreciated her singing. A Midsummer Night's Dream by Kemper stock co. will be put on for a week's run 8. **WASHINGTON PARK** (V. W. Flower, manager): New York Opera co. will open 16 with Billie Taylor; change of bill weekly. **ITEM:** George Paxton, who will be remembered as Columbia in Rice's 1492 of last season, has just closed a short but successful season as manager of a Summer opera co. at Fairmount Park Auditorium near Kansas City. Arrangements are pending

for his return next season. **Della Jackson**, who has just completed a short but successful season as prima donna of George Paxton's New York Opera co. at Fairmount Park Auditorium, is engaged for a principal part in Nellie McHenry's co. for the season of '95-96. **Hugh Gerber**, who was one of the principals of George Paxton's New York Opera co. in a short season of Summer opera at Fairmount Park Auditorium, will be of E. E. Rice's forces for the season of '95-96.

CLINTON.—OPERA HOUSE (Brannum and Piper, managers): Dark 1-4.

AURORA.—OPERA HOUSE (W. T. Brannum, manager): Dark week ending June 29.

CARTHAGE.—GRAND OPERA HOUSE (J. Logan, manager): J. Logan has leased the Grand Opera House from E. J. Thacker for the term of one year. The house is undergoing a thorough repairing and will be one of the best houses in the State. He is now booking for the season of 1895-96.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE (Lee Hexter, manager): Season closed. **ITEM:** "Bill" Gill, formerly of Cleveland's Minstrels, is vacationizing in Greenville.

MONTANA.

BOZEMAN.—OPERA HOUSE (W. W. Livingston, manager): June 5.

MISSOULA.—BENNETT OPERA HOUSE (G. N. Hartley, manager): House dark week of 1-4.

BUTTE.—MAGUIRE'S OPERA HOUSE (John Maguire, manager): Frohman's June 8-10.

NEBRASKA.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager): Wills' New Two Old Cronies presented their force to fair business June 25. **ITEM:** W. B. Hene, lately press agent for the Tabor Grand at Denver, has accepted the position of advance representative for Two Old Cronies. **Wills and Dolson** will put out two o.s. next season. **Manager Osborn** has gone to his old home, New Haven, Conn., to spend his Summer outing.

WAYNE.—OPERA HOUSE (Col. James Britton, manager): Wills' Two Old Cronies 2; good co. and big house. House dark 2-4.

LINCOLN.—THE LANSING (E. A. Church, manager): The Funks (F. C. Zehrung, manager) have both been dark for two weeks, and nothing is in sight. Our entertainment is now confined to baseball and a free medicine show under tent. **ITEM:** Church's Faust co. returned last week, and the members have scattered from New York to Denver. Mr. Church has made money this season, and will start out with new scenery and a stronger co. in the Fall. **John Dowden**, for years treasurer of the Lansing, has transferred his allegiance to the Funks, and will assist Mr. Zehrung in the box-office next season. **Frank Lorenz**, leader of the Lansing orchestra, has joined Byrne Brothers' 4 Bells co. in the same capacity. I am informed that his place will be filled by Mr. Saurwin, of the Boyd Theatre (Omaha) orchestra.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (John Piper, proprietor): Palmer's Comedians in During the Ball June 24. The Swiss American 25; very poor house.

CARSON CITY.—OPERA HOUSE (George W. Richard, manager): Palmer's Our Boy co. June 25, 27 to light business.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): Dark June 26-27. **PARK THEATRE** (Charles A. Richmond, manager): The Old South, colored co., finished their engagement of two weeks to good business 29.

NEW JERSEY.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Milton Aborn Opera co. 1 for a summer season of eight weeks, opening bill, Tar and Tartar, to good business. Scenery and costumes very appropriate. **ITEM:** The greatest changes have been made to the Academy since last Summer. The small stores that formerly shut in the entrance have been razed and a three-story front of very attractive architectural design erected. The new entrance does Messrs. Young, McShea and Fralinger great credit. The lobby is spacious in height and width. It has a high-curved roof and is lined on both sides with mirrors so arranged that a person when promenading is reflected in several mirrors. The large entrance door to the lobby formerly grazed the entrance to the Empire Theatre, Philadelphia. The ticket-office occupies the centre of the lobby; there is also a great improvement in the lighting effects. Something that will attract attention is a large wooden harp, studded with 150 incandescent lights. The interior of the lobby is studded with electric lights of different colors. Inside the house proper extensive alterations have been made; a balcony with a seating capacity of 300 has been erected. The aisles have been handsomely carpeted with Brussels carpet. The lobby co. includes such well-known artists as Ida Mülle, Louis Moore, Warren Lombard, Joseph Smith, Frank Woolley, Sylvester Cornish, Dewey and Fitzroy, with a chorus of sixteen voices. The music for the Academy for the Summer season of opera will be furnished by Charles Eschert's International Female Orchestra of ten pieces. Mr. Aborn has secured the services of his brother, Sargent Aborn, to look after the business department of his co.

MORRISTOWN.—LYCEUM HALL (W. L. King, manager): Craig and Egan's Players, in repertoire, to fair houses 1-4.

DOVER.—BAKER OPERA HOUSE (William A. Baker, manager): House dark week 1-4.

ELIZABETH.—Gossip: Rich and Maeder, of New York, have leased the Drake Opera House from Sept. 1 with W. M. Drake as local manager. The converts given by the Drake Military Band on Friday evenings are proving a great success and will be continued all Summer. **Manager Simonds**, of the Lyceum, besides being very popular is a hustler, as a glance at his date book will show, which is practically filled for next season. Things are rather quiet here at present, but when they do open it will be with a rush.

NEW YORK.

ALBANY.—Gossip: The Trustees of Harnamms Bleeker Hall met 2 and considered the proposition made by Manager E. H. Smith. They made some changes and adjourned without taking definite action. Chairman Parker says the contract may be signed in a fortnight or, perhaps, not till Fall. **Meantime** Mr. Smith is looking at a theatre in another city and will transfer his bookings there provided he does not get the hall. It is rumored that a new theatre is to be opened under the management of Major James Otis Woodward.

Manager O. H. Butler, formerly of Albany, is to manage Tim Murphy in a revival of A Texas Steer next season. **Prof. La Roux** and Ida Hart, who made three halloo ascensions on Pleasure Island, were to have been married 30, previous to taking their aerial trip. A large crowd gathered to witness the ceremony, but the clergyman failed to put in an appearance. That did not interfere with the ascension, however.

ROCHESTER.—LYCEUM THEATRE (A. E. Wolf, manager): A four weeks' season of light opera will commence on 4 under the management of A. S. Roth. Among the artists comprising the co. will be found several of the leaders of the Lillian Russell and Della

NELLY ROSEBUD

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Fox organizations, such as Villa Knox, Belle Baker, Marie Celeste, E. Knight, A. C. Wheeler, John Dudley, Charles Campbell and Sydney Durham. The chorus will be large and capable. Gifford-Girofla will be presented on the first night, followed by the Mikado.

—**ITEMS:** Work on the Pavilion at Ontario Beach has been retarded, and the Empire Opera co. will necessarily be forced to defer their appearance for a few days. The co. is rehearsing daily in a large hall in the village of Charlotte, adjacent to the Beach. Managers are in bright anticipation of the coming Fall and Winter season and are getting their houses into the best possible condition to receive the people.

MIDDLETOWN.—**ARNICA:** Sells Brothers' United Shows June 27 to packed tents afternoon and evening.

PENN VAN.—**SHEPPARD OPERA HOUSE** (C. H. Sisson, manager): House dark week of June 24-29. Cora Van Tassel 4-6.

JAMESTOWN.—**ALLEN'S OPERA HOUSE** (A. E. Allen, manager): Dark during the past week. Madame Bell Cole will sing in concert 10, 11. This is her native home, and her many friends will be pleased to hear her after her concert tour through England and Australia during the past year. The Cora Van Tassel Repertoire co. for the week of 22-27 are booked.

POUGHKEEPSIE.—**GOSPIR:** Manager Harry Elting of the Empire Theatre, Detroit, Mich., is at his home in this city for the summer. He will spend next week in New York city. I received a very pleasant call June 29 from Charles Leonard Fletcher, who spent the day here with his wife.

GLOVERSVILLE.—**KASSON OPERA HOUSE** (A. L. Correll, manager): **ITEM:** Manager Gant and wife, of the Empire Theatre, Holyoke, Mass., spent the Fourth visiting friends in this city. —**ARNICA:** Scribner and Smith's Circus 16; Ringling Brothers' Circus 19.

TICONDEROGA.—**IVAN'S OPERA HOUSE** (Frederick Ives, manager): House dark 1-4.

CORNING.—**OPERA HOUSE** (A. C. Arthur, manager): House dark week ending 4. Cora Van Tassel 8-10.

ONEONTA.—**METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): Season closed.

SINGHANTON.—**ARNICA:** Sells Brothers' Circus June 29; packed tents; audience delighted. This is the first big show to exhibit at twenty-five cents admission.

NORTH DAKOTA.

BISMARCK.—**ATHENAEUM** (J. D. Wakeman, manager): Imson's Comedians June 22; good performance to poor business. Frohman's June 29; performance excellent; attendance fair. —**ITEM:** Frank Stockdale, in advance of Imson's Comedians, made many friends here.

FARGO.—**OPERA HOUSE** (C. P. Walker, manager): The house was dark week ending June 29. John Dillon in Wanted the Earth 6. —**ARNICA:** Lenon Brothers' Circus 11.

GRAND FORKS.—**METROPOLITAN THEATRE** (E. J. Londer, treasurer and acting manager): June June 22; fair business; performance highly satisfactory.

OHIO.

TOLEDO.—**GOSPIR:** We now have a full-fledged Summer resort. David Robinson and Sons, who own and control one of our street railways, have built a large pavilion on Maumee Bay, about six miles below the city, and easily reached by their cars. An opera co. opened the season in Chimes of Normandy June 30 to good business. The co. is headed by Lillian Klipfel, and includes Fildes Page, J. C. Abill, William Sellery, Burton Callier, E. H. Van Veghten, R. W. Guise, D. E. Kahl, Jennie Dickenson, Julia Wolcott, Effie Chamberlin, and Fannie Meyers. Charles Bassett has also been engaged and will appear later in the season. The orchestra is under the direction of J. Edwin Fancher.

COLUMBUS.—**ITEMS:** The benefit tendered Vic. Ambos at the Grand June 29 was a success in every way. Mr. Ambos is now in the hospital having another operation performed. Those contributing to the entertainment were Alf. G. Field and Alf. Gibson in a sketch; Prof. Turner's Orchestra, Doc. Quigley, Clayton and Jenkins, James McGuire, Deborah Kiser, and Messrs. Powell and Worthington. The music was under the direction of Prof. Fred. Meddemyer. Alf. G. Field has signed Billy Rice, Alf. Gibson and Tommy Donnelly for next season. He has also contributed several articles to the local papers on "Theatres and Booking of Cos." that are very interesting. The Great Southern Theatre is now under roof, which will be finished for a Summer garden. —**Alf. G. Field's** Black America opened to big business.

PAULINA.—**GRAND OPERA HOUSE** (J. P. Gasser, manager): House dark June 24-29. —**MODERNA OPERA HOUSE** (George P. Hardy, manager): Dark 24-29.

SANDUSKY.—**CELEBRITY POINT** (Charles Baetz, manager): Large crowds patronize this resort daily. The following bill will be the attraction for week of 1-6: Jessie Lindsay, Spanish Nic-Nac and Toe Dancer. The La Porte Sisters, duettists, and Willie Russell, the boy soprano. Three concerts will be given "The Glorious Fourth" with a grand display of fireworks in the evening. —**ITEM:** Bemiller's Opera House is no more. Our place of amusement has been re-christened, and in honor of its new proprietor. Work has already commenced on the long-needed improvements (especially stage room), and by the time of the beginning of the regular season next September we will have a comparatively "new" opera house. The contract of remodeling the house was let to Architect A. John Smith and Welch Brothers, of this city. The most noticeable feature of the improvements will be a tower about thirty-seven feet high over the entire stage, while the building proper will be lengthened thirty feet on the south end. A handsome new drop-curtain will also be added, representing "The Garden of Love," while all of the old scenery will be repainted, and considerable new added. Artist Simon Moesta will have charge of this line of work. The dressing-rooms will be enlarged and refitted, and everything will be done that can be done to make this a modern playhouse. Large and roomy seats will take the place of those now in the parquette and dress-circle, and these utilized in the gallery. The walls and ceiling will be handsomely decorated, and the floors and stairways recarpeted. Although not a ground-floor opera house Nielsen Theatre will hold the hard to beat. Manager Charles Baetz expresses himself, "Will be compelled to use the S. R. O. card every performance next season."

DEWEN.—**EXPOSITION PARK HALL** (George McLagan, manager): Arthur Love and family June 24-30; good attendance. —**WILKINSON OPERA HOUSE:** Closed until Sept 1.

DEFIANCE.—**CITIZENS' OPERA HOUSE** (B. F. Enos, manager): Dark 1-6. —**MYERS' OPERA HOUSE** (L. E. Myers, manager): Dark 1-6. —**ITEMS:** James Becker, manager of the Nashville Students Minstrels, has been spending his vacation at his home. Manager Enos, who is a prominent Elk, will attend the Elk's Grand Lodge meeting at Atlantic City 3.

OREGON.

BAKER CITY.—**RUST'S HALL** (M. R. Goldstein, manager): Baker City Orchestra concert June 28; fair house. Weber's Dramatic co. 1-2.

PORTLAND.—**MARQUAN GRAND** (Cal. Heilig, manager): House dark June 24-29. —**CORRAY'S NEW THEATRE** (John F. Corray, manager): The Higgins-Walton co. in Judson Brusse's rural comedy, The Estate of Hannibal Howe, a play something on the lines of The Old Homestead, did a profitable business week ending 20. Frank Bacon in the leading character of Amos Howe did admirably. William Buttress proved quite a comical comedian as Abraham Scribner, the village lawyer, and Stolasious Stokas ("Fat"), a law student, and kept the audiences in the best of humor by his grotesque acting. The part of Lucille Howe, the daughter of Amos, was entrusted to Camille Howe, who in the role fully and effectively met all requirements. The scenery was particularly realistic, especially that representing the home of Amos Howe.

PENNSYLVANIA.

CHESTER.—**GOSPIR:** T. F. Kelly, manager of the National and Foreign Theatres in Philadelphia, has purchased the hotel in Chester, and will take possession July 1.

SCRANTON.—**THE FROTHINGHAM** (Arthur Frothingham, owner): Dark 1-6. —**ACADEMY OF MUSIC** (M. H. Burgunder, manager): Dark 1-6. —**DAVIS' THEATRE** (George E. Davis, manager): Dark 1-6.

UNIONTOWN.—**GRAND OPERA HOUSE** (John Haltinger, manager): House closed for season. M. Armbruster and Sons, of Cleveland, O., have contracted to furnish entirely new scenery. The house will be thor-

oughly renovated and repaired, new stage and dressing-rooms, and will open under new management Sept. 10, during the Pennsylvania State Fair, with Barlow Brothers' Minstrels.

HARRISBURG.—**PANTANG PARK** (E. H. R'y, managers): Lew Simmons' Old Time Minstrels have been holding up the prestige of "beto the Wah" minstrelsy to large and vociferous audiences. The co. consists of Lew Simmons and Arthur Stiles, black face; Elmer Ritchie, James J. Cassidy and J. J. Dougherty, vocalists; Robert Carlin and George Clark, knock-about Dutch comedians.

SOUTH DAKOTA.

SIOUX FALLS.—**GRAND OPERA HOUSE** (S. M. Best, manager): Elks' Minstrels June 28; S. R. O. John Dillon in Wanted the Earth 26; good house. —**ITEM:** The Elks, with their ladies, numbering seventy-five, made a two days' excursion to Spirit Lake the day following their minstrel entertainment. The trip was even more successful than the performance of the previous evening.

WATERTOWN.—**GRAND OPERA HOUSE** (Peterson and Correll, managers): Oriole Opera co. June 29 in Said Pasha, Fra Diavolo, and La Mascotte to fair business; audiences well pleased.

TENNESSEE.

BRISTOL.—**HARMELING OPERA HOUSE** (Bunting and Mother, managers): The Carnival of History and Art had its first production 4 to the largest audience that ever assembled in the Opera House. The piece was arranged by Oliver Taylor, and was enthusiastically received.

TEXAS.

PARIS.—**PETERSON THEATRE** (R. Peterson, manager): House dark ending June 29.

EL PASO.—**MYERS' OPERA HOUSE** (A. B. McKee, manager): Dark week ending June 28.

HUNTSVILLE.—**HENRY OPERA HOUSE** (John Henry, manager): House dark June 24-29.

UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE** (C. S. Burton, manager): Dark June 24-29. —**GRAND OPERA HOUSE** (J. B. Rogers, manager): Pyke Opera co. in The Mikado week of 24 to good business. This will be closing week, when the co. will go to Denver. They will give a farewell concert, assisted by local talent, 30. —**WONDERLAND THEATRE** (Charles Gates, manager): Burton Stanley has succeeded in bringing back some of the old patrons of this house, and business has been much improved. Next week an operatic co. will present Columbus under his management. If this makes a hit, opera will be continued.

VIRGINIA.

ALEXANDRIA.—**GOSPIR:** James T. Galloway and his bride have returned to Four Mile Run, Va., for the rest of the summer. Mr. Galloway will be with Herne's Shore Acres again next season. —**C. B. and C. H. Price**, of this city, have signed with "Cleveland's Minstrels" for the coming season and will join that organization in Buffalo, N. Y., in two weeks.

WASHINGTON.

SEATTLE.—**THEATRE** (J. W. Hanna, manager): House dark week of June 24-29. —**CORRAY'S THEATRE** (William Russell, manager): House dark week of 24-29.

SPOKANE.—**AUDITORIUM** (Harry C. Hayward, manager): House dark week June 23-29. Annie May Abbott 30.

NEW WHATCOM.—**LIGHTHOUSE THEATRE** (John Nelson, manager): Underground Railroad Comedy co. June 25-28.

TACOMA.—**THEATRE** (S. C. Heilig, manager): August Arnold, Norwegian violinist June 28; light house. —**NORTH STREET THEATRE** (J. M. McCormick, manager): House dark 25-29. —**ITEM:** Signor Foli has erected a handsome residence in Tacoma and expects to spend his summer here.

WEST VIRGINIA.

CHARLESTON.—**BURLING OPERA HOUSE** (N. S. Burlew, manager): Charleston Ideal Opera co. in Pirates of Penzance June 21, 22; good business.

WHEELING.—**OPERA HOUSE:** Season closed.

WYOMING.

CHEYENNE.—**OPERA HOUSE** (Friend and Brennan, managers): Two Old Cronies to a good house June 24; satisfactory performance. Salt Lake Opera co. 4.

WISCONSIN.

MADISON.—**FULLER OPERA HOUSE** (E. M. Fuller, manager): Members of the graduating class of the University of Wisconsin presented Nell and The Coming of Uncle Sam to a friendly and fashionable audience that completely filled the house. In the latter play the young men assumed the parts of maids and matrons, which was very amusing. Mr. P. Floyd McClure, the author of the class plays, was well received, and responded to a curtain call. Gibney, Gordon and Gibney in repertoire at popular prices 24-29; pleased well but did not draw very largely. —**ITEMS:** Bertha Walzing of the De Wolf Hopper co. is spending a few weeks at her home in this city. She has signed with De Wolf Hopper for next season.

RACINE.—**BELLE CITY OPERA HOUSE** (J. Johnson, acting manager): Orpheus Club, a local organization in concert June 21 to a fine audience. Ford Dramatic co. 24-29 drew only fair business at popular prices. They are painstaking and deserving. Men and Women I drew only fair patronage. —**ARNICA:** Sanger's Circus 21, 22 to fairly well filled tents.

SHEBOYGAN.—**OPERA HOUSE** (J. M. Kohler, manager): The Gordon and Gibney co. opened 1 for a week presenting Cupid's Clients, Elsie, Will o' the Wisp, and Force at 10, 20 and 30. Roster: Nellie Gibney, Ada Gable, Louise Gordon, Marie Molyneux, Edwin Kool, Tony West, Fred. Lyle, Harry Holbrook, W. D. Stone, Laff McKee. They go from here to Stevens Point opening their week 6. —**ITEM:** Gus Frohman's stock co., which is playing this circuit during July, will appear at the Opera House 10 in Men and Women, and after that will make arrangements to play here one night every week during the month of July.

FOND DU LAC.—**CRESCENT OPERA HOUSE** (P. B. Haber, manager): Owen Villars co. June 25-29 in repertoire; excellent co.; patronage good.

GREEN BAY.—**OPERA HOUSE** (S. Bender, manager): The Francis Linton co. closed a two weeks' engagement June 22 to a large house. —**ITEMS:** The Hansi-German stock co. in Woman's Rattle and The First Dinner, to good business 25. —**ITEMS:** The projected Pavilion at the Park will not be built this summer. —**The Linton co.** will Summer here, playing twice a week here after 15.

MERRILL.—**BREARD'S OPERA HOUSE** (William Connors, manager): Dark June 16-22.

PORTAGE.—**OPERA HOUSE** (A. H. Cathie, manager): Frohman's Men and Women co. June 25 to a good house. Klark and Scoville Comedy co. 1-6; big house. A Clean Sweep 17.

JANESVILLE.—**MYERS' GRAND OPERA HOUSE** (W. H. Stoddard, manager): Mahoney's Wedding co. to fair-sized houses June 21-23; well-pleased audiences. This co. will spend the Summer at one of the river resorts, and will appear weekly in light Summer entertainments. The Exposition Vaudeville to a small but delighted audience 2. Two Old Cronies 11. —**ITEM:** Earl Doty is spending the Summer at home after a prosperous season on the road with the Earl Doty Comedy co. —**The Mahoney Wedding co.**, which played a "three nights' engagement here, is spending the Summer up the river and give Sunday evening performances at Mayflower Park. —**ITEM:** A member of this co., was drowned Saturday afternoon in the river. The remains were sent to Chicago for burial, and a benefit performance will be given Friday evening to defray funeral expenses.

LA CROSSE.—**THEATRE** (J. Strasilka, manager): The Marie Wellesley co. week ending June 29 to crowded houses. The same co. to good business 4. —**ITEMS:** The Wellesley co. have done a phenomenal business playing to the capacity of the house nightly, notwithstanding that this is the sixth week of popular-priced performances. The co. has been strengthened by the addition of the following people: Emma Keene, Morris Kinsey, Ella Kinsey, and Queenie Dale. —**Frank**

Fahy, of this city, has joined the Villiers-Owen combination. Popular-priced entertainments will be given under canvas at the Park nightly under the management of Punch Robertson.

OSHKOSH.—**GRAND OPERA HOUSE** (J. E. Williams, manager): Men and Women and The Charity Ball, under the direction of Gustave Frohman June 27, 28; good business.

STEVENS POINT.—**GRAND OPERA HOUSE** (Bosworth and Stumpf, managers): Men and Women to a fair house June 29; performance first-class. Gordon and Gibney co. 4-13.

MEMORONE.—**THE MEMORIAL** (E. J. Newson, manager): Dark 24. —**GRAND OPERA HOUSE** (Fred. Schmidt, manager): The Two Johns 27; fair house. —**NEW OPERA HOUSE** (David Stori, manager): Dark 2-6. —**CONGREGATIONAL CHURCH:** Dr. Miner Baldwin, of New York, gave an organ recital, assisted by Miss Marie Stori, a violinist of talent; fair-sized and pleased audience. —**ITEMS:** Marie Stori has formed a concert co. with William Fallat as advance. Miss Stori has been a pupil of Professor Courteney of New York, and has a pure and sweet soprano voice. She also is a violinist of small ability, and has appeared to good advantage in several of Professor Courteney's concerts at Minneapolis and elsewhere. Miss Stori intends playing the cities in Wisconsin and Minnesota.

EAU CLAIRE.—**GRAND OPERA HOUSE** (O. F. Burlingame, manager): Paige's Players opened a week's engagement in The Banker's Daughter 24; Carmencia 25; La Belle Marie 26; The Private Secretary 27; East Lynne 28; Mrs. Partington 29; The Private Secretary Saturday matinee.

WAUSAU.—**ALEXANDER OPERA HOUSE** (N. B. Eldred, manager): T. C. co. failed to appear June 28. Faust 3, 4. —**ITEMS:** The Elks gave another of their social evening of 23, with a large attendance.

BELOIT.—**WILSON'S OPERA HOUSE** (R. H. Wilson, manager): Dark June 24-29. —**ITEMS:** Wilson's Opera House had a narrow escape from fire on the evening of 22. The fire started in the hotel south of the theatre, and soon got through the wall to the stage. The fire was quickly put out, with very little damage to the house, but the scenery is badly damaged. The loss is covered by insurance.

ASHLAND.—**GRAND OPERA HOUSE** (John Mies, manager): John Dillon in Wanted the Earth June 21; good house.

WEST SUPERIOR.—**GRAND OPERA HOUSE** (R. J. Wemyss, manager): Kallbeld's Orpheum Stars, booked for June 17-19, failed to arrive from St. Paul, where they last appeared. The Two Johns 22 to fair business. —**ITEMS:** It is probable that the Wilbur Opera co. will give us a few evenings before they leave the head of the lakes.

KENOSHA.—**RHODE OPERA HOUSE** (Joseph Rhode, manager): Ford's Metropolitan Dramatic co. June 17-22 inclusive; fair performances; small houses. House dark week ending 29; house dark also for week ending 6.

CHIPPewa FALLS.—**GRAND OPERA HOUSE:** Two Johns June 26. —**ARNICA:** Lenon Brothers' Circus to big business 22. While Lenon Brothers' Circus was here a drunken railroad man said something to their "Zulu chief" which insulted him, and he knocked him down with his club. The sheriff and deputies were out looking for the Zulu, but the management spirited him away.

APPLETON.—**OPERA HOUSE** (E. Erb, manager): Fern's Comedians appeared June 17 to fair business. William L. Roberts appeared at the Opera House for two nights to fair audiences in Faust. —**ITEMS:** Graduates of St. Mary's School gave a very pleasant performance in the Columbia Hall. —**Sangerist** was given here 14. Singers of different cities were here, and gave a concert in the Turner Hall: Over 15,000 people in our city for those three days.

CANADA.

MONTREAL.—**ACADEMY OF MUSIC** (Henry Thomas, manager): Roth Lyric Opera co. opened the second week of their season to a good-sized audience June 24 in the ever-popular Mikado and gave a good all-round performance. The co. has been considerably strengthened by the addition of N. S. Burnham who played the Mikado in the original Montreal production, and George Brodick, another old favorite, who gave an excellent performance of Pook-Rah. Charles Campbell as Nanki-poo, Alf. Wheeler as Ko-Ko, Marie Cleste, Mabella Baker, and Ada Bernard as Yum-Yum, Katisha and Pitt-Sing respectively, are all worthy of praise. Chimes of Normandy underlined 24-29. On July 1 a big benefit for the attaches of the Royal will be given. This will close the regular season at this house. A Summer season, however, was opened on 1 by the Lyons-Grunewald co., headed by Montreal's old favorite, "Teddy" Lyons. Verner Clarges, another favorite here, is also a member of the co. The opening piece was Drink, a dramatization of Zola's L'Assomoir. It is an excellent all-round organization, and deserves patronage. E. D. Lyons' impersonation of Couperin is one of the finest bits of character work seen here in a long time. His death scene at the end of act six received two curtain calls. Nellyette Reed's rendition of the trying part of Gervaise was excellent, and Lenora Bradley made a good Virginia. Gretchen Lyons as Phoebe Sage did a most charming and natural piece of work, and Verner Clarges was strong as the retired old soldier Poisson. The rest of the parts were all in capable hands. Little Em's 8-15. —**ITEMS:** The Austin Sisters were the big attraction at Solmer Park last week. —**The Summer season** of comedy at the Queen's did not prove successful from a pecuniary point of view so the management decided to cease. —**The Roth Lyric Opera co.** closed their engagement at the Academy 30. The patronage was not such as the performances merited. —**Solmer Park** still continues to do a rushing business. The performances at the Royal Monday afternoon and evening were for the benefit of the attach's of the house. A number of specialties were given by volunteers, amongst whom were Alf. Reeves and Alf. Varney.

QUEBEC.—**ACADEMY OF MUSIC** (Theofred Hamel and Co., managers): The Lyons-Grunewald Stock co. closed their two weeks' engagement June 26. Owing to numerous outdoor attractions and also as most of our leading families have left for the country, business was only fair. The troupe is one of the best in every respect that has ever visited the city, and was thoroughly appreciated, its increase in popular favor as it became better known being very marked. Had it come earlier in the season its success pecuniarily would have been as great as it was artistically. Anna Eva Fay 8-13. Harry Semon's Extravaganza co. opened a week's engagement 1 before a very large audience. The co. gives a very enjoyable performance. Among the leading people are the American Comedy Quartette, Louise Temple, Millie Franklin, Ida Miller, and Little Marty Lenoir. La Belle Tina made quite a hit with her performance on the trapeze and rings. —**ITEM:** Miss Winthrop, of the Lyons-Grunewald co., who is a Quebec girl, received a good deal of social attention during her stay here.

TORONTO.—**A** very interesting local musical was given June 24 at the Conservatory of Music by Miss Dinelli, violinist, of London, Eng., assisted by her brother, Mr. Dinelli of this city, and Mr. and Mrs. D'Auria. Miss Dinelli was naturally the principal attraction. She showed herself to be a violinist of much talent, with a good, robust tone, a vigorous style, and a well developed technique. There was a very large audience present, who gave every evidence of being delighted with Miss Dinelli's performance. Mr. Dinelli played the piano accompaniment for his sister and also contributed a couple of violinello solos. The roof-garden at Hanlan's Point is doing good business. The bill last week was an excellent one, including such well-known artists as Fred. Lucier, Barker, and D'Elmar, George Wainbrook, the Websters, and Ramsay and Rick. The people are beginning to appreciate the efforts of the management, and are showing it by their very liberal patronage.

OTTAWA.—**GRAND OPERA HOUSE** (John Ferguson, manager): The Roth Lyric Opera co. 1-3 presented The Mikado and Gifford-Girofla to somewhat small audiences owing to the fun and fireworks "of the day we celebrate." Miss Villa Knox in the leading roles sang and acted charmingly. The comedy work of A. C. Wheeler kept the audience in fits of laughter. The chorus, which is strong and well drilled, did excellent work.

VANCOUVER.—**OPERA HOUSE** (O. G. Evans-Thomas, manager): House dark June 24-29.

BEDEVILLE.—**QUEEN'S OPERA HOUSE** (Thomas P. J. Powells, manager): Season closed.

WINNIPEG.—**BIJOU THEATRE** (W. H. Seach, manager): Frohman's Jane drew moderate houses June 24, 25. —**GOSPIR:** Anna Facker, the leading lady of the Jane co., is under treatment in St. Boniface Hospital. I am glad to say she is only a passing ailment, and expects to join her co. in Butte, Mont., on 8.

ST. JOHN.—**OPERA HOUSE** (A. O. Skamner, manager): W. S. Harkins' co. third week of their engagement, producing Shanghai, lost in New York, Uncle Tom's Cabin to very large and delighted audiences. —**MECHANICS' INSTITUTE** (T. B. Hanington, manager): John L. Sullivan co. to good business week ending June 29; poor performances.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

ADA REHAN (Augustin Daly, mgr.): London, Eng. June 25—indefinite.

BALDWIN AND YOUNG'S COMEDY: Cleveland, O., June 10—indefinite.

BURTON'S LYCEUM THEATRE: Slough, Wis., July 8-13.

BARNES AND MARVIN'S PLAYERS: Hancock, Mich., July 8-13.

CULMANN'S COMEDIANS: Joplin, Mo., July 8-13.

CRUIK SPONNER (B. S. Spooner, mgr.): Laramie, Wyo., July 8-13.

CATHERINE LEWIS (Open-air As You Like It, J. Graham Slee, mgr.): Netherwood, N. J., July 11, Fordham, N. Y., 14, Lawrence, L. I., 15.

CURTIS AND STOKES: Buffalo, N. Y., July 1—indefinite.

FRAWLEY STOCK: San Francisco, Cal., June 3—indefinite.

FORD'S STOCK: Baltimore, Md., June 2—indefinite.

FERRIS' COMEDIANS: Marinette, Wis., July 8-13. Menominee, Mich., 15-20; Sturgeon Bay, Wis., 22-27.

GUNNE-GORDON STOCK: Stevens Point, Wis., July 8-13.

GIFFORD-NEIL STOCK: St. Paul, Minn., June 17—indefinite.

JACK FOWLER: Ellsworth, Minn., July 11-13.

KEMPER STOCK: Kansas City, Mo., May 14—indefinite.

LYCEUM STOCK (Daniel Frohman, mgr.): San Francisco, Cal., July 15-Aug. 3.

LEONARD GROVER: Portland, Ore., June 10—indefinite.

LYON AND GRUNEWALD'S STOCK: Quebec, Can., June 17—indefinite.

NATIONAL STOCK (Perry and Allen, mgr.): Little Rock Ark., June 24—indefinite.

NATIONAL THEATRE STOCK: Washington, D. C., June 2—indefinite.

NEW SOUTH: Chicago, Ill., July 8-13.

SENIOR PAVION: Elgin, Ore., July 8-13.

SHERMAN AND ECHOLS: Mendota, Ill., July 8-11.

THE OLD HOMESTEAD (E. A. McFarland, mgr.): San Francisco, Cal., June 24-27, Oakland 15-18, Santa Cruz 19, 20, San Jose 22, 23, Stockton 24, Santa Rosa 25, Sacramento 26, 27.

TRILBY (A. M. Palmer, mgr.): Chicago, Ill., July 1—indefinite.

TRILBY (A. M. Palmer, mgr.): New York city April 15—indefinite.

UNCLE TOM'S CABIN (Perry's): Carlinville, Ill., July 11.

WALTER SANDRO'S STOCK: San Francisco, Cal., June 3—indefinite.

OPERA AND EXTRAVAGANZA.

AMERICAN EXTRAVAGANZA CO. (David Henderson, mgr.): Chicago, Ill., May 20—indefinite.

AMERICAN OPERA: Milwaukee, Wis., June 10—indefinite.

ANDREWS' OPERA: Richmond, Va., June 10—indefinite.

ARIEL OPERA: Peoria, Ill., July 1—indefinite.

CASTLE SQUARE OPERA: Boston, Mass., May 6—indefinite.

HOLMES-ROBINSON OPERA (Charles G. Amsden, mgr.): Wilmington, Del., June 24—indefinite.

HINCH'S OPERA: Philadelphia, Pa., June 17—indefinite.

IOWA STATE BAND (Frederick Phinney, manager): Cleveland, O., June 20-July 15.

KISMET: Boston, Mass., July 8—indefinite.

LITTLE ROBINSON CRUSOE: Chicago, Ill., June 8—indefinite.

MURRAY-LANK OPERA: Cleveland, O., June 10—indefinite.

POKE OPERA: Salt Lake City, Utah, May 20—indefinite.

ROBINSON OPERA (Eastern): Frank V. French, mgr.: Lancaster, Pa., June 3-Sept. 9.

SOSA'S BAND (D. Blakely, mgr.): Manhattan Beach, N. Y., June 15-Sept. 3.

SALT LAKE CITY CONCERT CO. Rock Springs, Wyo., July 7, Evanston 8, Ogden, Utah, 9.

THE SPRINK: Boston, Mass., May 27-July 6, New York city 8—indefinite.

THE MERRY WORLD (Canary and Lederer, mgr.): Chicago, Ill., July 8—indefinite.

TRILBY: New York city June 3—indefinite.

WILBUR OPERA: St. Paul, Minn., July 1—indefinite.

TEMPER OPERA: Indianapolis, Ind., July 1—indefinite.

VARIETY AND MINSTRELS.

AL. G. FIELD'S MINSTRELS: Jackson, Mich., July 10.

MR. CLEMENS 10.

BRYANT AND SWAIN'S MINSTRELS: Thief River Falls, Minn., July 8-14.

CANADIAN JUBILEE SINGERS: La Porte, Ind., July 10, Michigan City 11.

HALLARD AND DONNELLY'S MINSTRELS: Eastport, Me., July 10, Lubec 11, East Machias 12, Machias 13.

KALLBELD'S ORPHEUM STARS: Mankato, Minn., July 9.

SEMOIR'S EXTRAVAGANZA: Moncton, Ont., July 10, Pictou 11, Charlottetown 12, 13.

CIRCUSES.

HUNTING'S: Atlantic City, N. J., July 9.

MORRIS: Ferguson Falls, Minn., July 10, Crookston 11, Grafton, N. D., 12, Grand Forks 13, Fargo 15, Wabpeton 16.

RINGLING BROTHERS: Hartford, Conn., July 9, Springfield, Mass., 1

THE FOREIGN STAGE.

THE DRAMA IN PARIS.

PARIS, JUNE 27.

The Œuvre Society had kept its heaviest fare for the end of the season and produced at its eighth and last performance before the recess no less a work than Hendrik Ibsen's earliest "purpose" play, Brand, a drama in six acts, crowded to overflowing with philosophical and religious theories and speculations, and furnished with incident enough for two such works at least.

ONE OF IBSEN'S EARLIEST PLAYS.

It is quite impossible to give an adequate idea of Brand. The theme of the drama is, in a few words, the following:

Brand, a clergyman, is Ibsen's favorite type of hero and akin to the enemy of society. He is cast in a mould of bronze. He is the champion of earnestness, of sincerity, of downrightness, of "going the whole hog," to put it vulgarly, in all things, and the inveterate foe of compromise and half-and-half measures. His motto is "All or nothing."

He feels called upon accordingly to regenerate his country folk in his native village and once he has made up his mind that his mission is to put backbone into the flabby-minded men who surround him, he will let nothing stand between him and the fulfillment of his duty.

His God, who is a God of justice, stern and unrelenting, equitable but inexorably so, enacts "all or nothing." So Brand sacrifices his child, and the boy dies for want of a warmer, sunnier clime than the bleak Norwegian village. Next he sacrifices his wife, whose sorrow he unmercifully tramples on and from whom he enacts that she shall not only accept her maternal loss with equanimity, but forget it, nay give every trinket, all the babyish clothing she had treasured up, away to a half-savage gypsy beggar woman. Full of faith in him, she obeys, but her strength breaks down under the trial and she dies.

Stiffing his grief, for his God knows neither pity nor mercy, and will bear no weakness in his servants, Brand unflinchingly pursues his task.

He has almost achieved success. His parishioners believe in him, and every man has become manly, each "has his individuality," as the political humbug of the place, a wonderfully drawn specimen of the hypocritically humanitarian, the time-serving so-called Radical, too familiar in England, remarks to the equally humbugging and Philistine parson.

But the village folk are not stronger than Brand's wife. They follow him half way up the bleak mountain, which leads, he says, to the true church, the open Church of Nature—this is a symbolical scene, of course—then one hungers for food, another must rest, for his aged father is weary and footsore. Brand promises them the light and the truth, but to gain that they must give all or they will win nothing. They can not do so and leave him to struggle on alone. Whereupon the two excellent humbugs turn up, promise them all kinds of impossible cakes and ale and coax them back to comfortable slavery under the thumbs of the two confederates, who will be able to go on playing their own little game at their expense as before.

Ibsen's purpose is, of course, to exalt earnestness or, to use modern slang, "intensity," and cry down humbugging and half-hearted hypocrisy. Unfortunately he himself has gone the whole hog to such an extent in the setting forth of his purpose that the spectator is torn between two conflicting sympathies. One admires Brand's noble devotion and loftiness of aim, but one pities his victims and him too. Ibsen's drama is at once a passionate defence of earnestness of faith and an attack—whether quite unintentional or not it is hard to tell—on the pitilessness of a faith which looks upon love, life, human happiness as naught.

ADMIRABLY ACTED.

This vast and comprehensive drama was wonderfully well managed, all things considered, by M. Lugné-Poe and his associates. The former had to bear the burthen of the terribly trying part of Brand, and bore it well. Madame Mellot was very effective as his wife, and M. Dupont and Joblin were excellent in the parts of the two humbugs. There are quantities of minor characters in the play, all of which were well impersonated, the only fault to be found being that most of the actors were rather shaky as far as memory was concerned. It is true that "Brand"—at least so I was told—was learnt and put upon the stage in less than a fortnight.

OTHER SUBSCRIPTION PRODUCTIONS.

The only other events in the dramatic world have been two performances at two more "petits théâtres," the Théâtre des Lettres, and the Théâtre Libre. The former treated its audience to three little plays, one of which is alone worth mentioning.

L'Apôtre, by M. Georges Bertol, tells, and tells well the story of a priest who rebels against the vow and laws of priesthood which he had taken and submitted to when a boy in the apron-strings of a bigoted mother. Now he is a grown-up man. He loves, and in defiance of his vow, he takes unto himself the woman he loves, and, worse still, kills her husband. His mother curses him, but he jests at naught her maledictions, and begins a new life with new beliefs, new joys, and new duties. The tale is well told, but the murder is quite superfluous, and spoils the situation, that of a man in whom the hardly-awakened instincts of love gets the better of every vow and law, and even of a mother's curse.

The Théâtre Libre was the first of the "little playhouses," and all those that have cropped since are more or less constructed after the pattern invented by M. Antoine, but nowadays the original has fallen far below the copies.

MORE INDECENT REALISM.

The play produced at the Théâtre Libre is old-

fashioned, and no worse thing could be said of pieces of this kind. Grandpapa belongs to the time when, on a pretext of realism, young dramatists set upon the stage the most fearful horrors imaginable and treated them in as vulgar a manner as possible—to be lifelike. The grandfather in the piece is a horrible old debauchee who, after one of his nights out, discovers that the woman he has spent the night with is none other than his granddaughter, whereupon he falls dead upon the floor in a fit. The girl's grandmother rushes in, recognizes the old rake as one of her former lovers, and immediately repairs to his relations—he is a well-to-do business man—to levy blackmail upon them, and succeeds. The treatment of the plot is as commonplace and uninteresting as the plot itself is horrible.

NOTES FROM ABROAD.

Paris will soon have another playhouse added to its number. The Théâtre Marigny in the Champs Elysees is being entirely re-constructed and will be ready for opening in two months' time.

A congratulatory supper was given to Sir Henry Irving by the London Arundel Club on the 6th inst.

The Idler, C. Haddon Chambers's play, has been revived at the London St. James's Theatre.

The Home Secretary, which has been secured by one of the Frohmans for America, has just turned its fiftieth performance in London.

The operatic version of Dumas's *Femme de Claude* will not be given until the Autumn.

The Paris managers have begun to recognize the bicycle as a legitimate part of the theatre-goer's outfit. The management of the Ambigu advertises that a special room has been set apart for machines.

Sybil Sanderson, who should have made her reappearance at the Paris Opera House some time ago, has sent to Paris from London a medical certificate that she will be unable to sing for four or five months.

Emma Eames is now singing at Covent Garden, London.

Murger's *Vie de Bohème* is to be revived shortly at the Théâtre Française. This is the prototype of Du Maurier's *Trilby*, Musetta being the heroine's name.

It is not yet certain, according to a friend of Alexander Dumas, that *La Route de Thèbes* will be produced at the Français this year. This is the play Dumas has been five years writing and of which he made two different versions.

A skit on Coppes play, *Pour la Couronne*, has just been published in Paris under the title *Pour la Culotte*.

The success of the farce *L'Hotel du Libre Exchange*, has been so great at the Paris Nouveautés that the theatre, which usually closes during the Summer, will be kept open. This is the play that Charles Frohman secured early in the Spring.

The management of the London Princess Theatre has fixed upon August as a definite date or the new departure of cheap prices.

It is believed in London theatrical circles that Sir Augustus Harris will eventually become Lord Mayor.

A London exchange says that Mr. Daly's production of *Two Gentlemen of Verona* will give lovers of Shakespeare an opportunity of seeing a play which has not been performed at a London theatre since the matinee given by the Dramatic Students in 1885.

There was a critical moment at Daly's Theatre in London a week ago last Tuesday. In the second act of *The Railroad of Love* a spirit lamp on a side table caught fire, and but for Ada Rehan's quickness and courage in extinguishing it a serious blaze and possibly a panic would have resulted.

Mrs. Bancroft has written a one-act play entitled *Accidents Decide Our Lives*. Arthur Bourchier has accepted it for production at the Royalty Theatre.

PROFESSIONAL CARD RATES.

The charges for inserting professional cards in THE MIRROR for short terms are as follows:

Two-line display cards:	
One time	10 00
Four times	1 25
Thirteen times	3 00
Ten-line cards:	
One time	1 00
Four times	3 00
Thirteen times	20 00
Twenty-five line cards:	
One time	3 00
Four times	8 75
Thirteen times	25 00

Larger cards are published at the rate of \$1 an agate line for three months. The matter in professional cards will be changed as often as the advertiser desires without additional cost. Copy for changes must be in hand on Saturday morning to insure publication in the subsequent number.

GERMAN PEASANT-ACTORS.

The Schlierns Theatrical company, an organization composed entirely of German peasants, will tour this country next season under the direction of Gustave Amberg, who is now in Europe. The company will begin a five-weeks' engagement at the Metropolitan Opera House on Sept. 26. The company comprises about thirty persons and its repertoire includes sixteen plays, mostly dealing with peasant life.

THE TICKET-OF-LEAVE MAN.

James H. Crossen is making preparations to take out the Ticket-of-Leave Man next season. Special scenery has been built, and a strong company, including Richard Griffin, who will appear as Bob Brierly, has been engaged. Mr. Crossen proposes to introduce some clever and refined specialists. The season after next, 1896-97, Mr. Crossen has arranged to produce a comedy-drama from the pen of Hal Reid.

STAGE FRIGHT.

The stage novice has acquired a reputation which is all his own. Like the proverbial Irishman, he has long been made the unwilling hero of countless laughable anecdotes of blunder and discomfiture. He is the much-suffering scape-goat upon whose shoulders rests the responsibility of most of those annoying cases of unrehearsed effect upon which the stage historian loves so well to dilate. If anything goes amiss in the performance the managerial maxim is not *cherchez la femme*, but *cherchez le novice*. It is indeed the old story over again of giving a dog a bad name. Come what may, the "super" is never likely now to outgrow this side of the dramatic millennium, at any rate the unenviable associations which from the very earliest period seem to have clustered about his name.

Let us, however, be just enough to admit that whatever the misdeeds of the "super" may be, they will generally be found to be due, not so much to inherent stupidity or recklessness, as to the sudden and awful influences of stage fright. Those who from their own experiences know what it means for a man to find himself for the first time, face to face with an audience, should be charitable to their weaker brethren upon the board whose courage has occasionally forsaken them at critical moments, and who have thus made havoc of the simple speaking-parts which have been entrusted to their care. If a well-matured actor may on the spur of sudden excitement turn the easy and familiar line—"My lord, stand by, and let the parson cough!" if even Charles Kemble in *Shylock* instead of asking, "Shall I lay perjury upon my soul?" once so far forgot himself as to inquire, "Shall I lay surgery upon my pall?" how can one be surprised that the trembling, unfledged novice, breaking down beneath the weight of unwonted responsibilities, should sometimes play fast and loose with the words put into his mouth?

Yet, while every allowance has thus to be made, it must still be admitted that the stage-fright of inexperienced performers has from time to time been productive of some very singular results. Every one remembers the scene in *Richard III.* in which Catesby rushes on to the stage with the words "My liege, the Duke of Buckingham is taken," and Richard responds with the famous though entirely un-Shakespearean line, "Off with his head—so much for Buckingham." On one occasion it happened that the part of Catesby was taken by a well-meaning young man who had hitherto vainly sought an opportunity of distinguishing himself. Losing his own head entirely in his anxiety to make the most of the chance now offered to him, he managed to mix up Richard's reply with his own speech, and stammered out to the astonishment of all present and his own subsequent dismay, "My liege, the Duke of Buckingham is taken, and—and they have cut off his head!" "Then, d— you, go and tell them to stick it on again!" bawled out the irate Richard, mulcted of one of his best points, amid the roars of the house, upon whom Buckingham's hasty and unauthorized execution produced anything but a tragic effect.

Almost as bad as this was the blunder of a "super" who was once entrusted with a messenger part in *Macbeth*. "My lord!" he cried, entering in the fifth act to announce the approach of Macduff's army, "My lord, there are ten thousand. . . . " "Geese, villain?" interrupts Macbeth. "Ye-as, my lord," was the villain's faltering response.

The same great tragedy was the occasion of another of those unlucky occurrences which, as every playgoer knows, must and will occasionally happen, but which are generally more appreciated by the onlookers than those immediately concerned. A well-known actor was starring in the English provinces when, one evening, the man cast for "first murderer" was taken suddenly ill. The resources of the company were, unfortunately, of a very limited character, and there was nothing left for it but to put a "super" into his place. "Keep close to the wings," the prompter said, "I will read the words to you and you can repeat them after me." Such circumstances as these would very naturally have made considerable demands on the tact and courage of a practiced performer, and the poor "super" did not prove by any means equal to the occasion. The moment came, and he was pushed on to the stage. Almost immediately the tragedian caught him by the arm and, looking at him intently, said, in a dry, well-marked stage-whisper, "there's blood upon your face." The perfectly natural and confidential tone in which the words were uttered threw the man at once off his guard. "Is there?" he cried, putting his hand to his cheek, "then the property-man has played me a trick."

Instances of this kind might be multiplied to almost any extent by any one versed in the annals of the stage; but there is, after all, a certain family likeness amongst them. One more case may be given of stage fright of a somewhat different character. It is well known that "supers" as a class entertain a pronounced and wholesome dread of firearms, and are by no means partial to plays in which these figure to any considerable extent. On one occasion a military play was performed in which a band of grenadiers were supposed to fire a volley. But when the critical scene arrived and the word of command was given, there was no flash seen, no powder smelt, no sound heard from the absurd snapping of many triggers. It subsequently came out that each valiant soldier had omitted to load his own gun in the hope that in the general explosion his personal delinquency would pass without remark.

W. H. HUDSON.

A SIASCONSET IDYL.

Slowly, very slowly, along the grassy bluff that overlooks the sea, a young man and a maid are walking. He is taller by a head than she, but you would hardly notice that—he stoops so to look into her eyes.

It is the close of a July afternoon, and they have before them a stretch of sand and a limitless sweep of blue, blue water. They are leaving the cottages behind them; mere dots, they seem, of brown and white and red.

They pause, and she seats herself, while he stretches his length at her feet. Then for long, the awe and the wonder of love upon them, they are silent. Light, violet clouds are drowning in the Western gold, and overhead a wandering voice "sings the day into the evening." The girl's eyes are very thoughtful, and always they gaze far out to sea.

Look! He raises himself upon one knee, and takes her hand. Now the girl's eyes meet his, frankly and without fear.

"I love you." All the life of his soul throbs through it, and the hand held captive trembles. Then a question is breathed in her ear, so softly even Echo could not hear it.

"I will." Suddenly, she bends forward and kisses him on the brow. "My knight," she murmurs, "my king!" Her words, the organ-roll of ocean and his low reply, mingling almost, make a tender fugue.

Here let us leave them, in the rich but quiet evening light; while for me—who have a poet's foolish fancy—the waves advance more eagerly upon the shore, lave it more lovingly, fall back more reluctantly.

ROBERT STODART.

REFLECTIONS.

Judge Trout, of San Francisco, has denied the application of Marie Burroughs for a divorce from Louis Massen.

H. Munroe Ford, dramatic editor of the *Syracuse Sunday Times*, arranged a successful entertainment given in honor of visiting Sons of Veterans in that city last week.

The Merry World company left on Saturday for Chicago, where it opened on Sunday night.

George W. Leslie, a member of the Frawley stock company now playing in San Francisco, has won good words from the entire press of that city for his character personations.

Rehearsals are going on at Palmer's Theatre for Dorothy, which is to be done in the open air at the Lake House, Lake George, on July 31. Edward M. Favor will play the part of Lurcher.

Murray and Mack will have a burlesque bicycle specialty in Finnigan's Hall.

A London exchange says that there is a rumor in theatrical circles there that Harry Paulton is about to take the London Strand. The house has been unfortunate for some time.

THE DAVENANT BUST.

Philadelphia Record.

What did Shakespeare look like? It seems as if art, by its very multiplicity, has sought to defy itself, in the case of the world's heroes, and to defeat its own ends. Where is the true likeness, the vraisemblance, of Columbus or Napoleon; and where is the faithful portrait, mask or bust of the greatest hero of literature? For the recently-discovered Davenport bust of Shakespeare, which has found a permanent home in the Memorial Library at Stratford-upon-Avon, President Appleton Morgan, of the New York Shakespeare Society, makes very positive claims:

"The circumstances of its discovery," he declares, "the certainty that Sir William Davenport (who lived and died claiming Shakespeare as his father, and, we suppose from the evidence, properly so claiming him) would not have displayed in his theatre an inadequate or inferior likeness, leads, besides the likeness itself, to its universal acceptance as a representation of Shakespeare. In my opinion it is the most valuable portrait of Shakespeare that we possess, and has a circumstantial authenticity which no other portrait can claim, and which can only be conceded to the death-mask by yielding many grains of allowance."

The *Record* must courteously beg to differ from this verdict of Mr. Morgan, uttered in the *DRAMATIC MIRROR*. It entertains a high respect for his scholarship, but cannot in any respect subscribe to his judgment in this regard. In spite of Sir Davenport's claim of paternity—or, rather, because of that claim—the *Record* feels suspicious of the value of the newly-found bust, striking and handsome and suggestive of the Chaucer face as it certainly is. To begin with, Mr. Morgan assumes altogether too much in crediting Davenport's bust. To be sure, tradition says that Shakespeare frequently stopped at the Crown Inn, Oxford, where Viscount Davenport, who was to become Lord Mayor of London, may have taken pleasure in personally waiting upon him, and Shakespeare may have admired the bonum hostem of the inn. But almost all modern Shakespearean critics have relegated the scandal to the limbo of myth, and it is enough to condemn the reputed offering that he took such pride in his bust. His writings give not one glimpse of inherited genius. He defamed the English stage of betterment to the French master and showed his affection for Shakespeare by a most unflattering mangling of his plays. His dying work was to add Dryden in a travesty of "The Tempest." In his hands Falstaff had become "The Comical Gallant," and a comical gallant would Shakespeare have been to have lived such a son. Having overstepped the aged Ben Jonson in his life, Sir William had the insolence and insufferable bad taste to arrange for this epitaph in Westminster: "O, rare Sir William Davenport." Rare Sir William, indeed; too rare for the taste of this day and generation!

Such a pretender to the title of Shakespeare's name would not be above the introduction of his own likenesses in the features of the Shakespeare bust, in order to strengthen his claim. The Davenport bust is undoubtedly as trustworthy, however, as the Stratford portrait of the poet, the adventures of which were manifold. The Stratford portrait was painted over and changed into a different subject with a thick beard and a pair of moustaches. It was probably not painted in Shakespeare's own time, and is suspected that the boys of Stratford were accustomed at one time in its precarious career to use it as a target for their arrows.

Only two really authentic representations of Shakespeare would seem to be in existence—the Dronohout portrait and the Gerard Johnson bust. Both were judged by Shakespeare's own contemporaries. The bust was sanctioned by Ben Jonson and professed by Heminge and Condell to be the first (1609) folio of the plays. Jonson's opinion of the Dronohout portrait is of far greater value than any claim which Davenport may have made for his theatre bust.

UNWARRANTED BENEFITS.

Mail and Express.

I am glad to see that THE DRAMATIC MIRROR has taken up the absurdity of "benefits" for all sorts of well-salaried officials in theatres, and for "managers" whose credit in their business is no better than with their tradespeople. The *Mail and Express* has for years gently denounced these unwarranted calls upon the profession and the public, and I hope this week's editorial in our leading dramatic newspaper will do something towards lessening a growing practice.

HERE AND THERE.



HE weather man has proved himself a prophet unworthy of the name.

How many fond hopes were blasted last Thursday morning, when the firecrackers awoke us to rain instead of the sun which had been promised! Oh, unwise prophet and deceitful man! That universal product, the small boy, wouldn't have done a thing to you, if he had had the opportunity. As it was, those of us who practice patriotism in other ways than the firing of crackers and burning of red lights, were glad rather than otherwise, for our ears were saved the unearthly sounds of the one, and our noses the frightful smell of the other.

The ideal Fourth should have clear blue sky and pure white clouds. The aforesaid small boy furnishes the red.

Speaking of rain—and didn't we have a lot of it last week?—I have found two courses which invariably bring stormy weather. The first is to plan an excursion or pleasure trip up the River or down the Bay, and the second is to leave your umbrella at home. A third way, and one which has never been known to fail, is to announce an open-air performance of As You Like It.

The case of an unknown man who was found unconscious in the street last week, and who lapsed into sensibility only long enough to say "11-4-42," furnishes a fine opportunity for some embryo Sherlock Holmes.

One by one our idols are shattered. Now they say that Ysaie's real name is Isaiah.

From a Chicago paper I learn that Justice "Biff" Hall performed his first marriage ceremony on July 2 at his office. I wonder if he claimed the customary fee from the bride.

Some enterprising Westerner announces a play to be called Dr. Syntax, the Hypnotist, and further states that the effusion is a "comedy drama à la Trilby." It seems to me that this is dangerously near the border line.

Many people think that Sir Henry Irving's title should be Sir John Henry Broadbribb, which was the actor's former name. The name, Henry Irving, however, was granted him legally some years ago by an English formality similar to an act of the legislature in this country.

Virginia Vivienne (sometimes called more affectionately "Virgie") is the name of an actress now playing a wide range of parts in the Antipodes.

An old theatregoer out in San Francisco has written to the *Report* of that city, giving a cast of a performance of *The Rivals* out there in 1800, which he considers superior to that phenomenal cast the fine old play had at the Coudock benefit. I quote this cast herewith:

Bob Acres	John E. Owens
Sir Lucius O'Trigger	John McCullough
Sir Anthony Absolute	Henry Edwards
Captain Absolute	Lawrence P. Barrett
Faulkland	John Wilson
David	Fred. Francis
Mrs. Malaprop	John T. Raymond
Lydia Langrish	Mrs. Judah
Lucy	Emilie Melville
	Minnie Walton

A pugilist who was converted at Cincinnati (and, by the way, that's a queer place to be converted in) is going to turn evangelist. He says that no man can be a Christian and a prize-fighter.

I believe everybody but The Observer has had a say about Amelia Summerville and her vast improvement in face and figure. Miss Summerville always was pretty, even when weighing a couple of hundred pounds—more or less—than she does now; but in her present graceful, sylph-like condition, she is a dream of beauty. As Sans-Gêne in *The Merry World* she is thoroughly charming both in looks and action, and as Trilby she is ideal. In the first part of the latter burlesque, in the military costume and curly brown wig, she could pass for sixteen, and as the hypnotized singer, in the last scene, she looks to the life the heroine Du Maurier drew.

THE OBSERVER.

JOSEPH ARTHUR GOES ABROAD.

Joseph Arthur sailed for Europe on *La Champagne*. He expects to be abroad until Sept. 3.

The firm of Johnston and Arthur have made an arrangement for next season with Abbey, Schoeffel and Grau to direct the tours in this country of eminent soloists, whose names will be announced later.

Mr. Ysaie came to this country under their management for forty concerts, and sailed recently after having played over one hundred and four. He came on a large guarantee, the amount of which he more than trebled. He was delighted with America, and will return under the management of Johnston and Arthur the season after next. The California tour was a great success.

In regard to Mr. Arthur's play, Linsey Woolsey, which was well treated by the Chicago critics, Mr. Arthur says: "I took it to McVicker's Theatre, Chicago, for a production of four weeks only for a trial to satisfy myself as to its merits. I was perfectly satisfied, and will produce it in New York just as soon as I can make the proper arrangements."

SAID TO THE MIRROR.

DOROTHY MORTON: "I have signed with Kirke La Shelle and Arthur F. Clark to originate the role of Cleopatra in Harry B. Smith and Victor Herbert's new opera, *The Wizard of the Nile*, supporting Frank Daniels. It is unusual, I know, for a woman in this profession to give up a profitable starring tour to support another star, but I have read Mr. Smith's libretto and heard Mr. Herbert's music, and I say frankly that the role of Cleopatra will give me just the opportunity for which I have been waiting for an introduction to the New York public."

EDWIN A. LEE: "I was playing Tresselt in Barry Sullivan's production of *Richard III.*, and having no suitable dress for the part wore an Elizabethan shape. Mr. Sullivan, on seeing me in the costume before the play, looked me over from head to foot and turning to Mr. Cathcart, his leading man, said: 'Methinks our friend hath come from his grave to attend our coronation.' This was a strange mistake to make as to periods. On the spur of the moment I thought I would remind him that Richard had lived many years ahead of the Elizabethan period, but I concluded to let it pass."

JOHN ERNEST MCCANN: "Victor Herbert and I think that Madge Ellis is the American Vesta Tilly. We have written three songs for her, 'Me and Nancy,' 'Belle O'Brien,' and 'Jenny's Baby.' The first two are published by Harms; the last one by Schubert. I had hard work getting Herbert to compose 'popular' ditties—until he heard Madge Ellis sing. Then he gracefully surrendered. Madge Ellis is a jewel. Herbert is another. Wait till you hear his 'Wizard of the Nile.' It will run through the country like electricity, and Harry Smith's libretto is worthy of the miraculous Gilbert. I feel like throwing aside the pen, and getting down to the front platform of a Broadway cable car every time Herbert gets down to the piano, and in front of 'The Wizard of the Nile.'"

PARSONS AND POOL: "From our advertisement in THE MIRROR we received some seventy-five letters."

FRANK DIETZ: "The new pyro-spectacle, *War Between War and Japan*, is the finest display and most successful presentation ever made at Manhattan Beach by Pain's Fireworks company. In order to give the proper depth of water in the lake for the dive of seventy feet, a cofferdam had to be sunk on account of quicksand."

SIDNEY R. ELLIS: "It has been stated in various quarters that the song, 'Come Under my Plaidie,' which will be one of the features of Bonnie Scotland, is an old song written at least a century ago. This is not true, for the words were composed by myself not later than six months ago. There may be a similarity of titles, but the song as it will be sung in Bonnie Scotland is entirely original."

ARTHUR C. AUSTON: "I think our new play, *Mexico*, will create a sensation. It will give opportunity for effective scenery, and the cast, which has almost been filled, will be a strong one. So many managers have asked for Friends that I could easily have filled forty weeks with another company, but Mr. Royle preferred to retain it for his own use."

FRED. NOSS: "I am confident that *The Kodak* will be one of the strongest entertainments of its kind on the road next season. Little Elsie Lower, who will go with us, is at work on novel dancing specialties, and has a genuine surprise in store for the public in that line."

WILLIAM RILEY HATCH: "I wish through THE MIRROR to contradict an utterly absurd rumor circulated by a Western paper to the effect that I had recently contracted a marriage with a Miss Marshall at Paterson, N. J. The story is causing both myself and my family much annoyance. The only marriage in which I ever participated was contracted about eight years ago with Marie Knowles. We were divorced a few years later."

AL G. FIELD: "I received from Nate Salisbury a few days ago a letter threatening to prosecute me if I used the title 'Black America.' I have written to Mr. Salisbury that since Nov. 1, 1894, I have been using the title *Black America*, in connection with my new minstrel venture, as the files of hundreds of newspapers will verify; that various show-printing houses will substantiate the statement that I have used that title since Jan. 1 last, in connection with my printing; that when copy for a three-sheet and type work was sent to the Ohio State Journal Printing Company, George Spahr took the liberty of condensing the word 'black' into 'black' so as to make a display line on the bill, not knowing that there was another show called *Black America*; and that if Mr. Salisbury owns this title I shall not use it, as my use of the title of *Blackest America* was never with the expectation of profiting from it. The title of my show is the *Al G. Field Real Negro Minstrels*. As the title *Black America* has been used by press agents for the last twenty years, in connection with minstrel shows, I could as well charge Mr. Salisbury with infringing on my title, as I used *Blackest America* in connection with my shows before he used it. But as I did not copyright it, and he claims he did, I cheerfully abandon it."

UNDER THE BLACK FLAG.

Dailey's stock company, which has been playing at the Alcazar in San Francisco, advertises a repertoire that includes *A Night Off*, *The Henrietta*, *The Still Alarm* and other copyrighted plays.

J. J. McClosky, author of *Kentuck*, writes to THE MIRROR complaining of piracy of his play under various titles in New England. Mr. McClosky says that J. K. Keane and others named Philips, Owens and Trowbridge have been concerned in the piracy.

Shaw's Comedians are pirating *In Mizsouza* and other plays in the smaller cities of California.

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AMONG THE DRAMATISTS.

Atherton Brownell, editor of the *Boston Home Journal*, is writing a tragic opera, the music for which will be composed by Louis Adolphe Coerne, also of Boston. The scene of the opera is laid in Marblehead, Mass., in the time made remarkable by Whittier and other American poets, and it is said that the story is one full of intensity.

Arthur Grissom, who is spending the Summer at Black Rock Beach, L. I., is finishing the libretto of an opera, the music for which has been composed by Charles Purner.

The Maid of Erin is a new opera, the book of which is by Stanislaus Stange, and the music by Julian Edwards. The scene is laid in Ireland at the time of Brian-Boru.

William Black's novel, "Judith Shakespeare," has been dramatized into a one-act play.

Ada Lee Bascom, author of *A Bowery Girl*, has written in collaboration with Julian Greer, a melodrama, which is said to contain a new mechanical effect.

Percy Gaunt, Thomas Frost and Doré Davidson are collaborating on a spectacular comic opera which will satirize a popular craze.

Herbert Hall Winslow and Will R. Wilson have gone to Asbury Park for two weeks to work on the play they are writing on contract for Willard Lee. It is a romantic melodrama, with scenes laid in Florida.

Mrs. Bancroft has written a one-act play called *Accidents Decide Our Lives*, which is to be produced at the Royalty Theatre, London.

Edward G. Cheverton has nearly finished the libretto of a new comic opera, and Albert W. Brown recently signed a contract with him to write the music for it. Mr. Brown writes that it is to be essentially a "comedian's" opera, and may serve to introduce one or two novelties in the way of stage effects.

H. Price Webber, manager of the Boston Comedy company, is writing a drama with J. H. McCane, manager of the Associated Press for Maine and formerly editor of the *Auburn Daily Gazette*. The piece is founded upon the wreck of the *Hanover*, which occurred on the Maine coast some years ago.

John C. Frohn has written a comedy called *A Jay Sport*. He plans to produce it about the first of September.

ENGAGEMENTS.

A. M. Palmer has engaged S. Miller Kent to play the part of Little Billee in the Chicago *Trilby* company.

Mrs. Owen Marlowe has been engaged by Gustave Kahn for the character part in *The Land of the Living* for next season.

Lola Morrisse will play the ingenue role in *The Land of the Living* next season.

Gilberte Learock has been re-engaged for her original role of the book-agent with Ward and Vokes for next season.

Tony Williams has been re-engaged for the Ward and Vokes company.

Charles Murray, Ollie Mack, George H. Emerick, Clayton E. White, Burt Leslie, Charles Lamb, Fuller Hay, Gracie Cummings, Edith Newton, Lonnie Deane, Myrtle Loring, Bonita Loring, Mina Genell, Rita Dixon, Vincent Minelli, H. A. Wickham, advance agent, Mark David, treasurer, and Frank T. Merritt, manager, will make up the Murray and Mack company in Finnigan's Ball, rehearsals for which will begin in August in Indianapolis.

Carrie Exier has engaged to play the leading soubrette part in *A Ride for Life* next season.

Olive North has been engaged as leading lady for *A Cracker Jack*. Fred A. Sullivan has been engaged as leading heavy for the same play.

Among the recent engagements for The Mid-night Flood are Alice Roseland, W. W. Bowman, Eugene Santley, Laura Marsten, Charles Wunder, Pete Creigg, Del Rede, Louis Eagan, and Gussie Gardner.

The title-role of *Little Christopher* is to be played by Geraldine McCann next season.

The company that is to support Laura Biggar and Burt Haverly in *A Trip to Chinatown* next season will include Alfred Groot as Slavin, Sidney De Gray as Rashleigh Gay, John Brown as the waiter, Rose Lee as Flirt, Grace Burger as Isabelle Dowd, and Octavia Burke as Tony Gay.

Eva Byron has been re-engaged for the Countess in *Darkest Russia*.

For The Great Diamond Robbery Managers Palmer and Knowles have secured Madame Janauschek, Katherine Grey, and Arthur Forrest. Wilton Lackaye will probably originate the leading part. The piece will be produced on Sept. 2 at the American Theatre.

OLYMPIA PROGRESSING RAPIDLY.

The immense structure which is to be known as Olympia is rising from the ground as if by magic. Yesterday the walls, exterior and interior, had gone up to the second story and the scene of Mr. Hammerstein's enterprise, with its horde of workmen swarming like ants, presented a scene of remarkable activity. There is little doubt that the building will be ready to open on the date announced.

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TELEGRAPHIC NEWS

CHICAGO.

Tribby Wonderfully Successful—Hall's Chat and Notes of Interesting Matters.

[Special to The Mirror.]

CHICAGO, July 8.

Paul Potter's dramatization of Tribby has made a wonderful hit at Hooley's, and has packed the house at every performance thus far. The company, barring a weak Little Billee, is an excellent one, and Lackaye as Svengali is the refulgent star. The notices he has received here are better than the Chicago critics have unapologetically accorded an artist for many days. The run is for six weeks, and probably eight, and the royalties are certain to enable the dapple-gray dramatist a chance to ask, "What'll you do, old man?" with alarming frequency. No man better deserves such a happy fate than does Paul. You will remember, by the way, that he used to be on the Chicago press, which no doubt accounts for his success. He was here to attend the opening and he seemed very happy. He bowed to a clamorous audience, and Manager Palmer made a neat speech.

I am now settled in my little "justice shop" and my address for some months will be 128 South Clark Street, Rooms 1 and 2. Last Tuesday I celebrated my first marriage ceremony. It was an odd experience. Wednesday I married another couple, and Treasurer Harry Summers, of McVickers' and the Forty Club, who was calling at the time, signed the certificate as a witness.

Last Tuesday, as I was trying a case involving the ownership of \$125, Svengali, Lackaye stalked in to pay his respects and took a seat alongside the plaintiff, a Polish Jew, who was a dead ringer for Svengali. I have had a number of other professional callers, among them John McWade, Ed. Gardner, Warren Ashley, James Nelson, Jay Rial, Tom Fitzpatrick, Dan McCullough and Morton Stevenson, who is now a lawyer.

The Merry World opened to a great big house at the Columbia last evening and the clever people gave a spirited entertainment that is likely to fill the theatre for some time to come. Charlie Dickson, Dan Daly, Virginia Earle and the others were well received.

That clever woman and "good fellow," Amy Leslie, whose bright articles in the *Daily News* are eagerly read, has left for a European trip, and if she does not enjoy herself it will be simply because there is no enjoyment east of the Sandy Hook light.

Ali Baba is a great go at the Chicago Opera House, and Manager Henderson has astonished the other local managers by a new scale of prices. His best seats are now \$1 and scale down to fifteen cents in the gallery, with a fifty-cent Wednesday matinee. The change has packed the theatre, but the managers of the other houses say they will not meet the cut. This scale, Manager Henderson says, has been adopted because of the lower prices prevailing in other cities, and will extend only through the engagement of his Extravaganza company.

Arthur Miller writes me from London that he and Fred Peel have been doing Paris with Ted Marks' trousers as a guide.

Will Lackaye is at the Sherman House but is looking about for a cosy furnished flat.

Manager Brady was here last Monday and arranged with Manager McVicker to put on *The New South* to follow *The Cotton King* to-night. It is well cast, with Joseph R. Grismer, Phoebe Davies and a good cast, and will no doubt do well as the only drama in town.

At the *Schiller*, *Little Robinson Crusoe* continues to attract large audiences. It is a very entertaining show and will surely make a hit on the road. Douglas Flint fell out with Foy and gave up the part of Tuffenuff to Dan Packard, who will soon be succeeded by Henry Norman, of the Henderson forces, who is now in California on a vacation, but who was engaged by wire last week. Irene Verona has also been engaged.

Gustav Ludels' Summer night concerts at Battery D are meeting with success. They are managed by Mr. Kasmassen, formerly of the Schiller.

Colonel John A. Hamlin is a shrewd man. Just before the Fourth he billed the town heavily for his Wizard Oil, which is a specific for burns.

Frank C. Moynihan has been appearing in an amateur performance of *Trial by Jury* on the North Side.

The Siege of Vicksburg has had immense crowds at the four performances given, and Manager Barry is in high feather. It is by far the best exhibition of the kind that we have ever seen here.

Work is being rapidly pushed on the big Coliseum near by, and it will be ready for opening in the early fall.

Too much cannot be said in praise of the "dressing" of *Little Robinson Crusoe*. The costumes designed by W. W. Denslow, the well-known Chicago artist, are beautiful creations in color and they are made more effective by the artistic groupings arranged by Stage-Manager Lytell. The scenery by Moses and the properties by Carroll are very fine and seldom has a spectacle been more tastefully favored.

At the Masonic Temple Roof-Garden Manager George A. Fair is entertaining large and fashionable audiences. John E. McWade was a great card for two weeks and W. T. Carleton and his company are appearing in opera with success, in connection with other popular artists.

The portly and genial Colonel Hopkins continues to mint dollars in his State Street house. This week he has Lucille Saunders and Albert McGuckin as leading stars, with Ranch 10 by the stock company. His stage-manager, Harry Jackson, is enjoying a well-earned vacation.

The "chutes" and the 49 camp are affording pleasure to thousands this warm weather.

Last night Frank Hall's Casino closed its big season of vaudeville, and next Sunday Manager Maze Edwards will have a great all-day benefit.

The Fourth of July matinee at all of the theatres were, very largely attended.

Note of interest to the theatrical profession: Although I can marry people I do not issue licenses with divorce coupon attached.

"Biff" Hall.

BOSTON.

The Chimes of Normandy Revived—Final Preparations for Kismet—Benton's Gossip.

[Special to The Mirror.]

BOSTON, July 8.

The Pops have gone.

The Sphinx has gone.

The Christian Endeavorers have come.

At the Castle Square, which was the only regular house open in the city to-night, *The Chimes of Normandy* was revived in the splendid style which has marked all the previous productions of the Summer season. William Wolff is seen to the best advantage as Gaspard, and to-night he repeated the success which he made here two seasons ago, when he aroused the most favorable criticisms on all hands. Louise Eissing is more popular than ever and her Germaine was delightful, while Richie Ling and Francis Gaillard were very well fitted to their parts. Business has been tremendous, and the house is packed at each performance. By the way, an elevator is being put into the theatre to add to the convenience of the occupants of the gallery.

Instead of being dark all this week the Tremont is to be closed only to-night for the first rehearsal of *Kismet*, which will be produced to-morrow with this cast: *Kismet*, the Sultan of Turkey, Lizzie Macnichol; Chinchilla, Grand Vizier, Harry Davenport; Dan de Lyon, an Irish Free-lance, Aubrey Boucicault; Orah, the Moor, William Schuster; Sum, the Dey of Algiers, Edward S. Wentworth; The Muezzin, Crier of Prayers, William Schuster; So-Jah, the Aga of the Janizaries, Nellie Welsh; A-Jeeb, E. H. Carroll; B-Jeebers, Charles Whalen; Absinthia, Jeanette St. Henry; Ramadamas, Helen Reimer; Haidex, Richard F. Carroll.

The Queen of Honolulu is the title of the burlesque at the Palace this week.

The season of popular concerts at Music Hall closed, 6, with a testimonial to A. de Novellis, who has made an enviable reputation as conductor this Summer.

Max Hirschfeldt, J. J. Jaxon, Richie Ling, Arthur Wooley, and Francis Gaillard went out for a sail off City Point on Friday, and on the return trip Hirschfeldt was knocked overboard by the swinging boom. Wooley started to jump overboard for him, when the boat ran against the wharf, throwing him down. The recoil sent the boat back so far that the singers were able to pull their conductor out of the briny. He was the calmest man in the party, but he laments the loss of a pair of solid gold framed eyeglasses.

Quite a large delegation of the Boston Lodge of Elks started from this city yesterday to attend the grand reunion of the order at Atlantic City. They were to be joined en route by members from the several lodges in New England.

E. J. Henley has been engaged to play one of the leading parts in *Mighty Millions*, which is to open the regular dramatic season at the Hollis Street. William Ordway Partridge, the sculptor, has expressed so much interest in the play that he is to stop in his work to make two life-size statues of characters in the play. It is hoped that they may be unveiled after the first performance.

Boston is to have a chance to see *Black America* this Summer. The spectacle is to be brought from New York to the Huntington Avenue Grounds 15. The seats which were left by the Ringling Circus came near being torn down by a crowd to be used for kindling wood, but the police woke up to a realization of their duty after some 1,200 feet of lumber had been carried off. The stand had been purchased in the interest of the coming exhibition.

Announcement is made that the Park will re-open on July 26 with a novelty minstrel and variety entertainment under the direction of Barney Fagan.

Carl Zerrahn has resigned as director of the Handel and Haydn Society, and B. J. Lang has been elected conductor for the coming season.

Maritana, Martha, and Olivette are among the coming productions at the Castle Square. By the way, Richie Ling will leave the company in two weeks to begin rehearsals with the Lillian Russell company in New York.

A pleasant feature of the closing week of the "pop" concerts at Music Hall was the presentation of a magnificently-chased gold badge to George H. Hartshorn, who, since 1899, has been at the head of the corps of ushers. The gift was made by Assistant Manager Frederick R. Comee in behalf of the management.

Max Bachman, the sculptor, is in charge of the decorations which are to enhance the beauty of the interior of the Boston next season.

The Actors' Protective Union has opened headquarters and an employment bureau here in charge of Albert Eddy. The union has recently fitted out seven companies and placed seventy people. A national convention of union actors is quite possible at an early date.

In the poor debtor's court last week the fact was brought out that John Braham did not own a piano. A bill of \$57 for rent of one was brought up by E. W. Tyler, and when his name was called in court, as Mr. Braham did not appear, the case was defaulted.

Lowell Mason, who has left Boston as manager of The Sphinx company, is interested with Nelson A. Morkel in a gold mine in Vermont.

The Lyceum is being utilized for an ingenious exhibition of playing baseball by electricity.

John Ross, who gave his occupation as fireman at the Boston, was arrested as one of the participants in the riot at East Boston, 4. One man was

shot, and the evidence brought out at the autopsy point towards Ross as the man who did the shooting.

Charles F. Atkinson, of the Bowdoin Square, has just closed negotiations for the erection of a first-class theatre on the site of the old Public Library on Boylston Street. The plans embrace a lease of the property from the city for a term of years, with the stipulation that the land may be purchased at any time in the near future.

In the first race for the Davenport cup, sailed by the Duxbury Yacht Club, 6: Melbourne McDonnell's *Fanny D.* came in first, and his *Cleopatra* did not finish as she carried away a mast.

Eugene Tompkins, of the Boston, has returned from a four weeks' cruise along the coast in his magnificent steam yacht *Nydia*. His cruise covered 945 nautical miles, and was the longest pleasure cruise out of Boston this year. Following is a list of the places visited en voyage: New Castle, N. H., Camden and Bar Harbor, Me., Campobello, N. B., Digby and Annapolis, N. S., St. John, N. B., Eastport, St. Andrews, Castine, Bucksport, Boothbay, Bath and Portland, Me., Isle of Shoals and Marblehead.

Aubrey Boucicault, who is to open in *Kismet* to-morrow night, will be with Charles Dickson during the coming season.

Minnie Dupree has been engaged for Phyllis de Belleville in *Burmah* at the Boston and Russell Hunting for Sir John Berkeley. The jumping horse "Napoleon" has been loaned to Eugene Tompkins by the Ringling Brothers for this production.

Louis Baer will have the direction of the orchestra at the Columbia next season.

I hear that Marion Manola's daughter—she is no longer little—Adelaide Mould, went to Europe last month with her father, John Mason, who is devoted to her.

Boston's approval of *The Heart of Rubies* has induced Augustin Daly to retain that piece in his repertoire in spite of its New York failure.

Edgar L. Davenport has not accepted an engagement with Richard Mansfield, but he is negotiating with a prominent New York manager and he will probably spend next season at the metropolis.

Charles J. Rich and William Harris have engaged this cast for John J. McNally's *The Night Clerk*: Peter F. Dailey, Jennie Yeamans, John G. Sparks, Raymond Hitchcock, Frank Tannehill, Jr., Freda Depew, Gertrude Fort, Louise Mortimer, and Bertie Dyer.

William L. Aldrich, Louis Aldrich's eighteen-year-old son, won great praise for his reading of the Declaration of Independence at the city's Fourth of July celebration.

J. B. Sparrow's *Jack Harkaway* will open in this city Aug. 26, which will be a great week for amusements, as the Knights Templars' conclave will be held here then.

J. J. Buckley will direct Otis Skinner's tour next season. It will open in Chicago with a new historical melodrama of the fifteenth century.

Maud Hoffman is visiting Mrs. Charles H. Bond at Cliftondale. She will soon sail for Europe to rejoin Wilson Barrett's company.

Nellie Victorine Parker, who sings in *Kismet*, won the Hayden Voice Medal at the New England Conservatory of Music in 1900.

Mena Cleary is passing the Summer with her parents in Reading. She has decided not to go to South Africa and India, but will remain in this country, not traveling with the Bostonians, however.

JAY BENTON.

WASHINGTON.

Sealed Instructions at the National Progress of Albaugh's New Theatre—Gossip.

[Special to The Mirror.]

WASHINGTON, July 8.

Mrs. J. C. Verplank-Keightley's comedy-drama, *Sealed Instructions*, is the strong bill for the seventh week of the comedy season at the New National Theatre to-night. This play was given by special permission of Manager A. M. Palmer who controls the American rights. Great pains was taken to make the performance as complete as possible. The cast was perfect and the interpretation coupled with the excellent stage mounting, carried out the contract to the letter. Charles Bowser's Earl of Dorchester, Charles Coates' Captain Lionel Houghton; Charles McKay's Guy Dunbar; Joseph Wheelock, Jr.'s, Gerald Dunbar; Percy Winters' Mons. Gervais Dupins, Alfred Hudson's Mr. Appleby, Percy Brooke's Benton, Lillian Lawrence's Mrs. Houghton, Mary Sander's Ada Houghton, Frances Stevens' Katherine Ray, and Margaret Dibdens' Susanne were presentations that were notably clever and capable. Stage-Manager Percy Winter deserves praise for the thoroughly clean-cut performance.

John W. Albaugh's new Lafayette Square Opera House, is assuming proportions that are very encouraging. Considerable delay has been experienced by the non-arrival of building material, but that difficulty is overcome, and the erection is going on satisfactorily. The peculiar construction of this house is a novelty here. The interlacing of the steel work in the steel skeleton frame of the interior of the house, disclosing what a thoroughly fire-proof structure should be, is an object lesson in building that is constantly viewed by hundreds of onlookers.

George W. Denham has returned to Washington after a lengthy engagement with the Giffen and Neill Stock company, and will enjoy a short rest at his cottage at Four Mile Run, Va. Mr. Denham goes with Sol Smith Russell next season, and besides playing David in *The Rivals*, will rehearse and stage-manage the revival.

Earl Wagner, one of the owners of the Washington Base Ball Club, and Tim Murphy have signed a partnership agreement for next season's starring tour of Mr. Murphy in *A Texas Steer*. Gus Schmelz, who is the active manager of the baseball team, will manage the tour. It is probable that the season will open here at the Academy of Music, August 19.

Annie Lewis, having closed with the Camille D'Arville Opera company, has returned, and will spend the remainder of the Summer at her delightful residence at Chevy Chase, Md.

Charles B. Hanford is rehearsing his company for next season daily at the Academy of Music in a repertoire of classic and standard plays, consisting of *Julius Caesar*, *Othello*, *Merchant of Venice*, and *Ingomar*.

Alice Judson, of this city, who was engaged to sing in *La Sonnambula* and *Carmen* with the Hinrichs Grand Opera company in Philadelphia this week, has been obliged to cancel her engagement through illness.

William H. Easton is spoken of as the next manager of the Bijou Theatre in the event of O. H. Butler's retirement. JOHN T. WARDE.

CLEVELAND.

Clara Lane as Nanon at Halthorn's Garden—Departure of Marion Manola—Notes.

[Special to The Mirror.]

CLEVELAND, July 8.

Halthorn's Garden Theatre is crowded to-night by the most fashionable and representative audience of the season, to greet last Summer's favorite, Clara Lane, who was accorded a veritable ovation by her many friends and admirers. Nanon is being sung with Miss Lane in the title role, and she makes an ideal hostess of the Golden Lamb. J. K. Murray as the Marquis D'Aubigne received many recalls. The rest of the cast was as follows: Marquis De Marsillas, Oscar Girard; Hector, Edgar Temple; Louis XIV., William Marriott; Ninon de l'Enclos, Bessie Fairbairn; the Abbeé Lindsay Morrison; Madame de Fortenac, Pauline Marriott; Countess Huilleres, Ida Wilhelmy; Pierre, George Miller; Aunt Theresa, Fanny De Costa; Corporal, James Murray; Bombardin, Genevieve Hill. The good comedy work of Oscar Girard as Marquis De Marsillas was especially noticeable. Next week, *Trial by Jury* and *The Gondoliers* will be the bill.

The Lyceum Theatre is closed. Baldwin and Young, although having had a fairly successful season of four weeks' "continuous performances" deemed it advisable to close on account of the hot weather.

Marion Manola bade adieu to her many friends in this city, and left for New York last night after the performance at the Garden. She sails this week on the *Trave* for London to join her husband, Jack Mason, and her daughter. Miss Manola carries with her the best wishes of hosts of admirers, as well as her associates of the Murray-Lane Opera company.

A Northwestern manager of some reputation, who prefers to remain unknown for the present, has been in the city the past week negotiating with one of our capitalists to build a first-class theatre. It will cost about \$60,000. The question is, will it be a paying investment, but the manager seems to think Cleveland needs another first-class theatre.

Frank David, stage-manager and comedian of the Murray Lane Opera company, is taking a rest this week, not being in the cast of *Nanon*.

Lalla Rookh is growing in favor and has been very liberally patronized during the past week. The spectacle remains for this week only. Manager Mat Berry, who has made lots of friends here, will go to Detroit after the closing performance.

Du Mouchel's beautiful painting, *Sappho*, is on exhibition at the Euclid Avenue Opera House.

Manager A. F. Hartz and family are spending the Summer at Little Mountain.

Warren G. Richards, the entertainer and character artist, leaves this week for a tour through the Eastern Summer resorts.

Lindsay Morrison, one of the comedians of the Murray-Lane Opera company, was married this afternoon to Rose Brigazzi, of Washington, D. C. WILLIAM CRASTON.

PHILADELPHIA.

Nanon Lescant at the Grand Opera House—Bookings for Next Season—Gossip.

[Special to The Mirror.]

PHILADELPHIA, July 8.

The Little Tycoon speculation came to an end at the Broad Street Theatre last Saturday, and the costly wardrobe was placed in camphor until the persons who are now in negotiation to put it on the road for a Summer tour can arrange matters.

Hinrich's Opera company are doing an immense business, the Grand Opera House being the only place of amusement open except those devoted to vaudeville.

To night Puccini's brilliant opera, *Nanon Lescant*, with its beautiful music, was received with great eclat. Mons. Guille in *Cavalleria Rusticana* and *Pagliacci* is billed for to-morrow evening, Barber of Seville and *Carmen* closing the week. The company is large and expensive. With the price of grand opera at twenty-five cents, in spite of large business very little profits are likely to accrue to the management, who certainly work hard and deserve encouragement and liberal recompense.

Professor Horace J. Elliott will open July 15 for one week at the Winter Circus with mercuric horse taming acts; Owen H. Ziegler versus Atrox, and man against horse in boxing entertainment.

Del Puente, the favorite operatic singer of Hinrich's company at the Grand, is singing this week under difficulties, the cause being his Fourth of July patriotism, or, in plain words, "fireworks." He was burned about the breast, face and hands.

The following are the official bookings of Nixon and Zimmerman for their three theatres in Philadelphia next season: Whitney Opera House company, Olga Netherlands, Julia Marlowe-Taber, Francis Wilson, E. H. Sothern, Lillian Russell, Daniel Frohman's the City of Pleasure, The Bostonians, Mask and Wig Club, Italy's company with Ada Rehan, Little Christopher Colum-

bus, Nat Goodwin, Rice's 1492, Richard Mansfield, Fanny Davenport, Henry Irving, Ellen Terry and London Lyceum company, Denman Thompson, De Wolf Hopper in Dr. Syntax and Sousa's new opera, William H. Crane, Palmer's company in Trilby, Frohman's company in The Fatal Card, Hoyt's A Black Sheep, Pitou's company in Mlle. Sans Gene, Too Much Johnson, Creston Clarke, and Frohman's company in The Masqueraders.

William J. Gilmore, of the Auditorium, sailed for Europe on the *Unbria* on July 4 with his brother, the Rev. John P. Gilmore. During Mr. Gilmore's absence Charles H. Yale will attend to the business and bookings of the Auditorium.

Gilmore's Auditorium will open its Fall season with many improvements, namely, interior decorated, new draperies and carpets, as also novel electric effects introduced on the stage by Arthur Overpeck, the stage machinist. The attraction for the week of Aug. 17 is Charles H. Yale's newest Devil's Auction. This is an entire new production, with many novelties and three ballets.

The National Theatre will open on Aug. 17 with *The White Rat*.

The Chestnut Street Theatre will re-open for the Fall season on Sept. 2 with Edward Harrigan's company; the Chestnut Street Opera House on Sept. 9 with Robert Downing in a new play; the Broad Street Theatre on Sept. 9 with Frank Mayo in *Pudd'nhead Wilson*.

For next season the bookings of Gilmore's Auditorium will include a number of spectacular and farce-comedy organizations in conjunction with the best of the vaudeville companies, thus securing a better run of attractions and novelties than formerly.

Baseball by electricity is now being daily reproduced on the stage of the Academy of Music as well as at the Walnut Street Theatre, the prices being 10-15-25 cents. It is fairly patronized.

A new lodge of Elks was successfully instituted at Wilmington, Del., with twenty charter members, on the evening of July 3. Delegations from Atlantic City, Camden and New York were present. Philadelphia Lodge, No. 2, acted as supervisor, and Grand Exalted Ruler, E. B. Hay, of Washington, instituted the new lodge.

The convention of Elks, to be held at Atlantic City on July 10, promises well. Preparations are now completed for their reception, and from telegrams received 10,000 Elks, with their delegations and friends, will attend. G. E. Detweiler, of Harrisburg, who was elected Grand Exalted Ruler by the Buffalo "Peace Conference," for the purpose of bringing harmony between the two factions of the order, will attend the convention, and the prospects are for a reunion on terms honorable to both.

Louis Fleischman, brother of the late Is. Fleischman, who owned the Park Theatre, has been appointed treasurer of the Walnut Street Theatre. S. FERNBERGER.

ST. LOUIS.

Fra Diavolo at Uhrig's Cave—Terrace Park Closed—Vaudeville Attractions—Items.

[Special to The Mirror.]

ST. LOUIS, July 8.

Auber's picturesque opera *Fra Diavolo*, given last night at Uhrig's Cave with the following cast: Fra Diavolo, William Pruette; Lord Allcash, William Steiger; Lorenzo, George Lyding; Matteo, Ed. Metcalfe; Beppo, Frank Deshon; Giacomo, Jerome Sykes; Francisco, Minnie Bridges; Farina, Corinne Burton; Lady Allcash, Gertie Lodge; and Zerlina, Helen Bertram.

The Cave was packed to the doors. Miss Bertram made an ideal Zerlina. She gave a most artistic performance both in singing and acting, the audience showing their appreciation by frequent applause and recalls. William Pruette put much spirit into his part, and received several recalls. His work and that of Jerry Sykes in the finale of the last act was so strong that they were called before the curtain. Jerry Sykes and Frank Deshon made hits in the comedy roles. Steiger, Lyding, and Gertie Lodge also gave good performances, as did the whole cast and chorus. The opera was handsomely staged and costumed. Toma Hanlon permanently resigned from the company Saturday night, and has gone to Far Rockaway. May Baker, a great favorite here, will arrive to-morrow to take her place. George Lyding leaves after next Saturday night's performance for the East.

Manager Taylor, of the roof-garden, has returned from Chicago.

Very large audiences attended the production of *The Black Hussar* at Uhrig's Cave last week, increased by the members of the various military companies in the city attending the competition drills at the Fair Grounds all last week. Helen Bertram made her first appearance and made pronounced hits at each performance. Her rendition of "Because I Love You, Dear," composed especially for her by Hawley, was particularly well sung and received repeated encores. William Pruette's fine voice was heard at its best, while Toma Hanlon, Jerry Sykes, and Frank Deshon scored success. Gertie Lodge did her best work, and her slide to "base" made during the song of "Read the Answer in the Stars" was the envy of the baseball cranks present. The balance of the cast was excellent. The male chorus in "Comrades in Arms" was also a feature. The grand march and the wooden shoe dance had to be repeated several times each night. A dance by little Miss Wheeler was the feature of the performance. The opera was superbly staged, and the costumes were very handsome.

Ada Palmer Walker cancelled her engagement at Far Rockaway, and left last Monday for Indianapolis, where she will sing prima donna parts in a company that opened there last night.

The sixth week of the Union Trust Roof-Garden and Casino season began to-night with a large

audience in attendance. The bill this week includes the re-engagement of Lydia Yeamans Titus, The Loring Sisters, Pete Baker, Byron and Landon, the Martinetti Brothers, the De Forrest Sisters, Harry Emerson, and Lottie Stewart.

The Suburban vaudeville show at Well's Station, under the management of Max Gumbertz, continues to draw large audiences. Heretofore the admission has been free, but now there has been a space partitioned off to which a small admission fee is charged.

Celia Alsberg, who played second parts at Pope's Theatre last season, and who has been in the city since the season closed, May 5, left Saturday for Chicago to visit friends.

The wreckers of Pope's Theatre are doing their work well and quickly, and the old landmark is nearly razed to the ground.

Helen Bertram was suffering with a severe cold several nights last week, but she bravely managed to sing and make as much of a hit as she did last season at Terrace Park.

The Loring Sisters (Myrtle and Bonita), who commenced an engagement at the Union Trust Building Roof-Garden, are two very clever St. Louis girls, who do several novel turns. Their mirror dance is particularly taking, because the two sisters are so near alike in size, figure and personal appearance that even on the street one cannot hardly tell them apart. They have signed with Murray and Mack in Finnigan's Ball for the coming season, and leave here for the East about Aug. 1.

The members of George Paxton's Opera company that closed at Kansas City last Saturday night passed through here to-day en route to New York.

Terrace Park has closed. The managers wrangled among themselves some time ago, and it was thrown into the hands of a receiver, who decided last Saturday to close for good, and no performance was given there Saturday night. The people playing there are all out from one to two weeks' salary. W. C. HOWLAND.

DUMAS MARRIES AGAIN.

News reaches THE MIRROR from Paris of the marriage on June 26, of Alexandre Dumas fils to Madame Regnier de la Bruyere, widow of the well-known actor of that name. Joseph Bertrand, Edward Rousse, and Ernest Legouvé were witnesses of the marriage contract.

The most intimate friends of the famous dramatist were ignorant of his intention to marry again. His first wife was Madame Narichkine, who died only at the end of last May.

Dumas was born in 1824, and is therefore seventy-one years old. He bears his age well. He has almost given up playwriting. His *Route de Thebes*, which has been announced as one of the important productions of the *Français* for the past five years or so, is not yet finished, and it will not be given next Winter.

When Parisians wish to avoid setting a date for anything now they say, "I'll do it when *Le Route de Thebes* is produced."

THE TENNIS THEATRE, CHICAGO.

When the Tennis: formerly the Clark Street Theatre, opens on August 18, Chicago will have one more family theatre. It will be the hand-somest continuous performance house in the West. The present lessees—Charles O. Tennis, Clarence M. Peebles, and Dora Wiley Tennis—have leased the theatre for five years, and are having it renovated from top to bottom. They will secure the highest-salaried vaudeville artists, in addition to a first-class stock company, with a weekly change of dramas. The people already engaged for the Tennis Stock company includes Florence Hamilton, Flora Inckee, Lizzie Montgomery, George Bird, Thomas Keogh, Frederic Herzog, Andy Inckee, Allan Hampton.

MORE LITIGATION FOR KNOWLES.

William C. Mandeville has brought suit in the Supreme Court through Fromme Brothers against Edwin Knowles to recover damages for alleged breach of contract. The plaintiff claims he was engaged by Knowles to act the leading comedy part in *That Sister of His* for the season of 1894-95, and lasting thirty weeks, and beginning Sept. 3, 1894. He was to receive \$85 a week or \$100 a week in case a new play should be produced. Mandeville did not begin his engagement until Sept. 17 owing to a change of plans on the part of the defendant, and he was discharged on Oct. 20, 1894. He says the discharge was without cause and asks for \$2,125 damages.

ROSENQUEST TO SHOW CAUSE.

Justice Stover, in the Supreme Court, has granted an order requiring J. Wesley Rosen, quest to show cause why the judgment for \$4,500 he obtained against Canary and Lederer for two months' rent of the Bijou should not be set aside. The judgment was taken by default. Canary and Lederer claim that inasmuch as \$4,500 was deposited with Rosenquest he was amply secured for the rent, and is not entitled to receive any sum from them.

MUSICAL COMPOSERS AT WAR.

A. C. Tams, the musical librarian and copyist, has begun suit against Herman Perlet for \$10,000 for alleged libel. It is alleged that Mr. Perlet has caused to be circulated or circulated himself reports that Mr. Tams was an incompetent copyist. Howe and Hummel have been retained by Mr. Perlet.

THE "JOURNAL" CHANGES ITS CRITIC.

The *Morning Journal* has a new dramatic critic. John McLean has appointed to that post Mr. P. Johnson, an experienced journalist and a trained writer on dramatic matters. The *Journal* has shown marked improvement in every department, and is taking rank among first-class metropolitan dailies.

NOT DOWN ON THE BILL.

Souvenirs are to be distributed at the Garden Theatre to-morrow (Wednesday) evening on the occasion of the one hundredth performance of *Trilby* at that house.

Virginia Harned, who was apparently suffering from overwork, fell in a faint during the first act at last Saturday night's performance, just after making her second entrance. W. H. Thompson, who personates Svengali, rushed to the back of the stage where Miss Harned had fallen, and, with great presence of mind, began to make passes as if hypnotizing Trilby.

This impromptu scene was so well carried out that only those who had seen the performance previously knew that anything unusual had occurred, and when the curtain was rung down imagined that Miss Harned's fall was the genuine climax of the first act. Most of those in the audience, therefore, were completely taken by surprise when Walden Ramsey came before the curtain and announced that Miss Harned had been taken ill, but that it was merely a temporary indisposition, and that she would resume her role as soon as possible.

The orchestra meanwhile entertained the audience with various selections. After a wait of about fifteen minutes the curtain went up for the completion of the first act, and Miss Harned, of course, received a hearty round of applause.

MR. MINER SUES MR. DALY.

Henry C. Miner has begun suit against Augustin Daly in the Superior Court to recover \$5,000 alleged damages. Mr. Miner in his complaint says that on Feb. 5, 1889, he bought from Mr. Daly the exclusive rights for the production of the play *Roger la Honte* in the United States and Canada. The price paid was \$5,000.

Subsequently, the play was produced several times without Mr. Miner's consent, and when he complained he alleges that Mr. Daly refused to protect him.

Mr. Miner also contends that the play sold to him by Mr. Daly was not an original version, as represented, but was a dramatization of a published book. He further claimed that Mr. Daly did not own the exclusive rights to the play.

Last Friday Judge McAdam denied Mr. Daly's application for a bill of particulars.

MADAME PONISI'S RETIREMENT.

Madame Ponisi, the veteran actress, has announced her final retirement from the stage and has gone to live in Washington with her step-daughter. She had been residing for a number of years in West Twenty-fourth Street, and before leaving New York she sent to her old friend, Louisa Eldridge, the theatrical wardrobe she had collected in the course of her long career. Madame Ponisi related the main incidents of her life in a *MIRROR* interview that was published about a year ago.

MANSFIELD ENGAGES JOHNSTONE BENNETT.

Johnstone Bennett arrived from Europe on the *Paris* last Saturday, and has signed since with Richard Mansfield for the Garrick Theatre stock company next season. She says she is tired of starring.

CUES.

Ida Gilbert complained to the police last week that a man named Abraham Ratsky had stolen a diamond ring from her. Detectives, detailed, discovered Ratsky in the Tombs awaiting trial for forgery.

M. B. Curtis is in London, and has just given a performance of *Sam'l of Posen* there. It is announced that he has received the rights for *Gentleman Joe*, and will produce it here next season.

Carrie Ezier has been engaged for the soubrette roles in *The Ride for Life* company.

Mayme Allan and Marie Hargreaves will be members of The Grimes' Cellar Door company.

Florence Reed, the daughter of Roland Reed, has arrived in New York to spend her vacation with her father. Miss Reed has just graduated from a young ladies' college in Philadelphia, where two years ago she carried off the art scholarship, for which there was great competition. She speaks German and French fluently, and has inherited considerable histrionic talent, but the only Roland says that he will keep her off the stage if he can. He wishes to see his daughter comfortable and happily married, but not to an English nobleman or a French count.

E. E. Rice is rehearsing *Evangeline* at Manhattan Beach.

The value of THE MIRROR's professional cards is testified to daily by actors who through their medium have secured engagements for next season.

Arthur Elliott, C. A. Ferguson, Trella Foltz Toland, Fanny Spencer, Stephen Wright, Louise Wakelee, Scott Cooper, and Hardie Kirkland are members of a Summer stock company at Catskill, N. Y. They have played *Sweethearts*, *A Cup of Tea*, and will produce *Damon and Pythias* during the convention of that order at Catskill. It is also proposed to put on *As You Like It*. Miss Toland has made a hit by her recitation of "The Star Spangled Banner."

Mrs. M. E. Tittel announces the marriage of her daughter Minnie to Clarence M. Brune, at Pullman, Wash., on June 30. The happy pair will be at home at Moscow, La., after July 20.

Arthur G. Cambridge will benefit at the Lincoln Park Theatre, Chicago, on July 21.

Isaac Schofield, assistant manager of the Hol-yoke Opera House, is in the city. Mr. Schofield says his theatre has the best list of attractions ever booked there, and that the season promises to be a good one, as business in that city is prospering.

The Harkins Dramatic company will play in Yarmouth, Me., on July 11 and 12. The company will close there and start for New York.

The tour of *Old Tennessee* will open in August. The company will comprise over thirty people, and is to be managed by Alexander, and Tealco J. Hall will be the advance representative.

David Torrens will take the part of Harry Sherwood in the production of *Dorothy* at Saratoga.

Maud Hilda Hollins has rejoined Camille d'Arville.

George F. Keogh, formerly manager for Mrs. Langtry, is in the New York Hospital suffering from cancer of the throat. Last Wednesday Dr. Frank Hartley performed an operation.

Julia Ring will be with Marie Wainwright.

Harvey H. Thompson will be music director of the Grimes' Cellar Door company.

Cards in THE MIRROR lead to contracts for next season.

The increased business of the American Theatrical Exchange has been due to the excellence of the methods employed to further the interests of both the traveling and the local manager. The prospects are that the wave of prosperity will continue far into the Fall as the indications point to the most successful theatrical year for some time, and the gilt-edged attractions and theatres controlled by the Exchange will reap the benefit accordingly. During the past week time has been filled for Stuart Robson, Otis Skinner, Nat Goodwin, Corinne, Special Delivery, Modjeska, The Bostonians, The Coast Guard, Gladys Wallis, Joe Cawthorn, Darkest Russia, Bonnie Scotland, The Hanlons' attractions, Richard Mansfield, Thomas W. Keene, The Taviary Opera company, as well as many other attractions.

Will E. Culhane, of Rochester, and Clementine St. Felix, of New York, were married at Wesho, Mo., on July 3.

Emilie Edwards has closed an eight weeks' season with McKee Rankin and Mr. and Mrs. Sidney Drew, and will soon be in New York. She has signed with the Calhoun Opera company for next season. Chicago publishers are putting out Miss Edwards' latest novel, "His Two Wives." She is at work on another novel, "The Diary of an Honest Woman."

The disengaged actor who fails to place a card in THE MIRROR neglects the simplest, the least expensive, the quickest and the surest way to procure an engagement.

The company that will present Shakespearean plays on the lawn of the Grand Union Hotel, Saratoga, in August, will include De Wolf Hopper, Rose Coghlan, Camille d'Arville, Mrs. John Drew, Blanche Walsh, Charles Barron, George De Vere, and Eugene Ormond.

Eileen Desmond will be in New York shortly to meet her parents and brother, the Rev. J. C. Gillan, who have just returned from Europe.

Jane Williams has replaced Silence Vyse in the Sadie Stringham stock company.

Nathan Franko, the musical conductor, and Cornelia Ruppert, a daughter of the brewer, were married by the Mayor of Paterson, N. J., on July 2.

Levy Payne and his band of twelve pickaninies have signed with Alexander and Tralle's Old Tennessee company.

Sadie Connelly has been engaged to replace Florence Irwin as Mrs. McFadden in *Thrillby* at the Garrick Theatre this week.

Alf. Fowler, THE MIRROR's correspondent at Atlanta, Ga., was in New York on Monday. He came through on an excursion trip of the Editors' Association of Georgia.

Edward Kerr, stage-manager of the London Theatre, on the Bowery, was removed to Bellevue Hospital last Thursday to be examined as to his sanity. For some time he has exhibited signs of deranged brain, and last Thursday he tried to throw himself from his bedroom window.

Walker Whiteside is booked at the Herald Square Theatre for the latter part of September.

Mr. and Mrs. Milton Nobles will leave the city next week to visit Mrs. Nobles' parents at Lebanon, Ohio. Mr. Nobles will proceed from there to Chicago to begin rehearsals for his early opening at Havlin's Theatre.

BORN.

DOW.—A son to Dr. and Mrs. Horace Dow (Belle Muni), on June 20.

MARRIED.

BRUNE—TITTELL.—Clarence M. Brune and Minnie Tittel, at Pullman, Wash., on June 30.
McQUAIDE—TANNEHILL.—E. G. McQuaide to Bessie Tannehill, at Philadelphia, on Feb. 24, 1895.
MASON—WITT.—Louis Mason and Sophie Witt, by Mayor Strong, in New York, on June 27.

DIED.

BIANCHI.—Eugene Bianchi, in San Francisco, on June 21.
CAMPBELL.—Mrs. Emily E. Campbell, widow of Bartley Campbell, in Pittsburg, on July 2.
CUNNINGHAM.—John Cunningham, aeronaut, suddenly, at Wanaga, Mo., July 4.
CULHANE—ST. FELIX.—Will E. Culhane and Clementine St. Felix, at Wesho, Mo., on July 3.
DONOVAN.—Mrs. Ita Welsh Donovan, in Quincy, Mass., on July 2.
FRANKO—RUPPERT.—Nahon Franko and Cornelia Ruppert, by Mayor Braun, of Paterson, N. J., on July 2.
GOODWIN.—Charles Goodwin, in Brooklyn, on July 7, aged 40.
HOLT.—In London, England, on June 16, Alice Holt (wife of Clarence Holt), aged 44.
HARVIER.—Leon Harvier, in New York, on June 29, of meningitis, aged 40.
REYNOLDS.—Gus Reynolds, in Chicago, on July 1, of gastritis.
ROGERS.—Bryan G. Rogers, in New York, on July 7, in his 76th year.
RICARDS.—Mrs. James Ricards (Edna Kingley), in New York, on July 7, of heart disease, aged 25.
WEBB.—Captain Paul Webb, swimmer, suddenly, at Coeur d'Alene, Idaho, July 4.
WALCOTT.—Mrs. Charles Walcott (Nellie Lamont) in New York, on Sunday, June 30.
WEBSTER.—Edwin E. Webster, on June 14, at West Superior, Wis., of heart disease, aged 40.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1892.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

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NEW YORK, JULY 13, 1895

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

GARDEN.—THEATRE, 815 P. M.
KEITH'S UNION SQUARE.—VAUDEVILLE.
ROSTER AND BIAL'S.—ROOF-GARDEN, 8 P. M.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that henceforth all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office.

Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon Saturday.

AN INSULAR VIEW.

The venerable and respected London *Era* of June 29 publishes a long editorial on the subject "How American Plays are Written."

The *Era* confesses to have formerly held the opinion that the inferiority of American to English plays was due to the fact that in this country "budding SHAKESPEARES and SHERIDANS are enticed away from art by the rich promises of chicanery and speculation." And that this was "why there are so few American dramatists."

JOSEPH BROOKS, who recently wrote in the *Cosmopolitan* an article assuming to explain how plays in this country are written, has converted the *Era*, it appears, to a new idea of American dramatic workmanship. The *Era* has taken Mr. Brooks seriously, and details from his paper the method of making an American play.

First, the would-be author gets his story; then he by some means secures a half-hour interview with a manager, on whose stage he explains his plot and the possibilities of its development; then, if he "impresses" the manager, the would-be author accepts with pleasure—real or simulated—all the manager's suggestions as to the making of the play; and finally, under the critical supervision of the manager, the would-be author, in the presence of actors selected for parts to be constructed for them at their own suggestion, becomes an amanuensis and puts together the dialogue that is originated in the minds of the manager and the actors, perhaps being permitted now and then to incorporate something of his own. In the language of Mr. Brooks wonderingly yet with full credulity quoted by the *Era*: "In this way, act by act, the play is built. Very little attention is paid to the literary form of the dialogue. It is not necessary to do so." The actors and manager "bring the mortar and the bricks to the play-builder; he wields the trowel and places the material."

Going back to its original holding, that the American drama is far inferior to the English, the *Era* says: "Piece after piece has been imported into this country, with loud flourishes of trumpets, from the States, and piece after piece has failed to get a foothold on English soil."

Nobody here who read Mr. Brooks' article in the *Cosmopolitan* took it seriously except as it might relate to a certain class of machine-made plays constructed to fit minor actors whose limitations or whose personal vanity controls in such cases. There are American dramatists who are quite as insistent upon writing their own plays and having their own dialogue literally

spoken by the actors elected to take their parts as are Mr. PINERO, Mr. JONES and other English dramatists.

The "flourishing of trumpets" mentioned by the *Era* as introductory to "piece after piece" imported into England related to a certain class of plays in whose behalf a circus method of advertising, in keeping with their character, has been employed both here and abroad. These plays have had brass-band accompaniments; they have illustrated wild life on the plains and in the gulches; they have shown real Indians, and veritable cowboys, and authenticated stage robbers, all in exercises to which they were trained before they entered the theatre. And although these plays have not won success in London—they never won success in New York—they have delighted the British provinces, as they have pleased outlying districts in this country.

The *Era*, mouthpiece of the British stage, should itself know that BRONSON HOWARD, WILLIAM GILLETTE, HENRY GUY CARLETON, DAVID BELASCO, and others of the more notable of American dramatic authors write plays that even London ought to applaud, and that they call in no manager and no actors to assist them with the dialogue.

Mr. HOWARD's play, *The Henrietta*, which was originally very popular in this country and is still successful here, did not please in London. But that was because of the insularity and ignorance of the English playgoing public, and not the fault of Mr. HOWARD or his play. Those rough-and-tumble features of the wild and woolly West that are dealt with in cheap novels appeal to many of the English public, because the English public associates such things with the American people, and cannot conceive of refinements on this side of the water akin to those of the people of Great Britain.

Several English plays have been successful in this country because this public, intelligent, widely-read and ready to appreciate all matters that relate to the life of the millions who speak their tongue on the other side of the Atlantic, has understood what those plays were about. But a poor play from England will fail here quite as suddenly as it will fail at home, whereas a poor American play seems to stand a better chance of success abroad than a good one.

SIR HENRY IRVING has been sounded as to his willingness to run for Parliament. The distinguished actor remarks with humor that "it would be inconvenient to be called off the stage by the urgent summons of a party whip, and still more awkward if the pit should insist upon his coming forward between the acts to be heckled about compulsory vaccination or the local veto." There happily seems to be little danger that SIR HENRY will divide his interest between politics and the stage. There are already too many good politicians in the field to make his presence necessary in that branch of public activity, and too few actors of his sort to spare his undivided attention from the theatre. On the other hand, perhaps it would not be a bad thing either for politics or the stage if some of the cleverer of the politicians would adopt the theatre as their arena. They would require less special training than average men, for a clever politician really must be something of an actor.

THE clumsy and polyglot attempt in an East side theatre last week to present a melodrama based on a crime expiated but a few days before in the electric chair is one of many things, happily growing less frequent, which inspire opposition to the stage on the part of persons who do not seem to know that such ignorant and boggling efforts are exceptional and local. The most encouraging thing about such a production is that if it appeals at all, it is to a very small class of persons who, like those who cater to them, do not know any better.

TIMES have changed indeed. It is a small and an insignificant city that cannot boast of Summer opera or some other entertainment of the hot-weather sort. And the public appetite is apt to grow the more it feeds on Summer amusement.

THE contest of the six amateur dramatic clubs in Chicago for a gold medal has turned out as might have been expected. They are quarrelling over the trophy. In any such competition a wise management would furnish as many medals as competitors.

It may be said relative to the venture of an inexperienced manager with an inexperienced company in Alaska this Summer, that amateurs rush in where professionals dare not tread.

FOOTLIGHT FUN.

HER TWO CHANCES.

THE SOURCE.—"How do you like your part in the new play?"
THE LEADING WOMAN.—"Oh, it's just lovely! I go through a dying scene in the second act, but I come to life again in the third, and die all over again to slow music at the end of the play. It's sure to be a go!"
—N. J. Howell.

PERSONALS.



HERBERT.—Joseph W. Herbert has recently come into prominence as the author of the burlesque, *Thrilly*, now running at the Garrick Theatre. Mr. Herbert has been for some time connected with the stage as a singing comedian, and remembered in several operas, among them *Robin Hood*. He takes the most prominent part in his burlesque, and is amusing as an actor as well as entertaining as an author. He wrote the libretto for a comic opera called *The Birth of Venus*, which was not successful, and therefore did not get a metropolitan hearing.

MORTON.—Dorothy Morton is at the Hotel Marlborough.

DEAVES.—A daughter of Ada Deaves was graduated from the Convent of the Holy Angels at Fort Lee recently.

MACKAY.—F. F. Mackay, who retired from the presidency of the National Association of Elocutionists at the meeting of that body in Boston recently, is still a member of the Board of Directors of the Association. His annual address was a learned analysis of elocution as an art.

WILSON.—James E. Wilson is enjoying Summer life on his farm at Fairport, N. Y., and has as guests Frank Mordaunt and Mrs. Mordaunt. Mr. Wilson's season will open at the Boston Theatre on Sept. 1, when he will essay the leading part in *Burnham*.

LESLIE.—Amy Leslie, the Chicago dramatic critic, arrived in New York on her way to Europe last Wednesday. She sailed on Saturday on the *Umbria* for a ten weeks' stay in London, and on her return will sojourn in New York for several days.

CLEMONS.—Katherine Clemons, who is now in London, is reported to be looking for a theatre with a view to producing plays in the British metropolis.

WINSLOW.—"Readings From Old English Dramatists" is the title of a handsomely bound work in two volumes by Messrs. Lee and Shepherd, of Boston. The work has been compiled by Catherine Mary Reynolds Winslow (Mrs. Erving Winslow).

KETCHAM.—Mrs. Marie Ketcham, of Boston known to the public as Elizabeth Anderson, has become an inmate of the Edwin Forrest Home. Mrs. Ketcham began her theatrical career nearly half a century ago in the stock company of the Boston Museum, and with her sister Louise became a favorite actress.

DREW.—Anthony Hope is writing a new novel the hero of which is a cool-headed, but energetic American. The book is to be at once dramatized by Edward Rose and the author and John Drew will be seen in the piece in this country.

MILLER.—Glen Miller, the alert and able dramatic editor of the Salt Lake *Tribune*, concluded a pleasant week's visit to New York and left for home on June 28. Mr. Miller is a college-bred journalist, a close student of the stage both in its historical and contemporary aspects, and his department is always interesting and lively. His interview with Richard Mansfield, published on the occasion of one of that actor's visits to Salt Lake, is still remembered for the stir it raised.

EVESON.—Isabelle Evesson is making a brief stay in Boston prior to going to Asbury Park. Miss Evesson says she has no intention to give up the stage. She is now an enthusiastic wheelwoman and a few days ago met with a slight accident, having collided with a car track. She will be in New York in a week or two.

ROSEN.—Lew Rosen sailed for Paris on the *Bourgoigne* last Saturday.

MACKLIN.—F. H. Macklin has been engaged by Sir Henry Irving for three years. He will sail from England on Aug. 31 with the Lyceum company.

TERRY.—Marion Terry will have the principal female character in E. S. Willard's production of *Alabama* at the London Garrick.

MORSE.—S. F. B. Morse, general passenger agent of the Atlantic system of the Southern Pacific Railroad Company, arrived in town on Friday.

WILDER.—So many of Marshall P. Wilder's London friends call at his rooms there that he now has a flag hanging from his window when he is in. All that callers have to do is to glance up and if the sign is not there they know the little humorist is not at home. Of course the flag is American.

LEE.—Henry Lee sailed from London on June 22 for Johannesburg, South Africa.

HARRISON.—Maud Harrison, with characteristic energy, has been reading and hearing new plays for several weeks past. She says that she will continue to examine manuscripts until she finds what she wants—a high comedy, with a well-constructed and interesting story. Miss Harrison will star as soon as such a piece is secured.

CANBY.—A. H. Canby, who is now in London in the interests of Francis Wilson, has been inter-

viewed at length by our contemporary, the *Stage*, on the difference in cost between an operatic production here and in England. Mr. Canby calculates that an American production costs thirty-five per cent. more.

JANSEN.—After spending several weeks in Saratoga Marie Jansen left for Winthrop, Mass., on Sunday. Miss Jansen has not yet settled for next season. "I am at present playing most successfully in a little piece called *Rest*," she writes. "I fill the leading role, and I consider it one of my best bits of acting."

CHANDLER.—Alice Chandler has gone on a visit to her home at Manchester, Mass.

PAUL.—Howard Paul, who is abroad, gave a dinner to a number of professional friends at the Holborn Restaurant in London on June 26.

FARREN.—W. Farren, Jr., the well-known London actor, has been engaged to support Olga Nethersole on her American tour. Mr. Farren's great-grandfather was an actor with David Garrick, and his grandfather, the late William Farren, was the Sir Peter and Sir Anthony of his time.

ROBSON.—The London papers chronicle the arrival in London of Mr. and Mrs. Stuart Robson. They are staying at Brown's Hotel.

MASON.—Jack Mason is playing an engagement at the London St. James's Theatre. He intends to make his home in London henceforth, and Mrs. Mason will probably join him there in the Fall.

ASTOR.—William Waldorf Astor has contributed twenty guineas to the English Dramatic and Musical Benevolent Fund.

ARMSTRONG.—Sydney Armstrong has returned to New York from Colorado. After a year's rest she has completely regained her health and strength and is again ready for professional work. Miss Armstrong was the leading lady of Charles Frohman's stock company for our seasons. She originated the parts of Agnes Rodman in *Men and Women*, Margaret Knowlton in *The Lost Paradise*, and Kate Kenyon in *The Girl I Left Behind Me*, and made a decided impression in all by her artistic and effective acting.

FOOTE.—Katharine Lucille Foote has come to New York from London with the expectation of securing an engagement. Miss Foote's professional experience has been confined to England hitherto, although she is an American girl. Her last appearance was made with Willie Edouin at the Strand Theatre. Miss Foote's father is a prominent lawyer of Washington, D. C., who, during the war, was a colonel of infantry in the brigade commanded by General Daniel S. Sickles.

HAMMERSTEIN.—It is intimated that Oscar Hammerstein's partner and backer in the big Olympia property is McCreery, the Broadway dry goods merchant.

LETTERS TO THE EDITOR.

THE CHURCH AND THE THEATRE.

ST. PETER'S RECTORY,
BAINBRIDGE, N. Y., June 27, 1895.

To the Editor of The Dramatic Mirror:

Sir.—In a recent editorial entitled "Church and Theatre," you uttered sentiments that must win the approval of all right-minded, true-hearted, up-to-date people.

You contend, and rightly, too, that the theatre is as legitimate an institution as the church in the well-ordered life of the day, and you desire that "each should recognize the other's worth."

Having traveled thus far, why not take one step further and so correct your editorial, written, perhaps, ten years ago (wherein you claimed that the church and stage, like oil and vinegar, would not mix) by urging that an effort in this direction might *some day* at least be made? For have not both church and stage a common mission in winning mankind to a higher and purer life—the one with an authoritative, the other with an attractive appeal—and therefore are sisters (unhappily long estranged) in God's family of educative and helpful influences.

At bottom, if each be true to its ideal, it is the one truth they present, the main difference being that the former preaches while the latter plays (or enacts) it before the charmed senses of mankind. Both, therefore, are teachers in the highest and best sense. (Obedient Shakespeare's dictum, if men are really true to themselves and the spirit of the new day dawning all over the earth, or at least over the Anglo-Saxon world's foremost race they will speedily outgrow the fallacy of distinction between what is called sacred and what is called secular, and perceive that the line is merely equatorial, that is, invisible and spun out of the imagination and entirely lacking the geographical necessity of the latter to commend it to the judgment of men.)

No! Man was made a "living soul" and not a mechanical array of talents and capabilities which we can divide and catalogue, labeling this, religious, that, dramatic or artistic, literary, mechanical, and so on forever.

To paraphrase Hamlet, "the life's the thing," and man's life, by virtue of the incarnation of God the Son, is rendered essentially sacred so that everything that teaches, uplifts, inspires or beautifies that life partakes of its sacredness, while all that debases, degrades or dehumanizes it is wholly and solely devilish. The church is beginning to realize this great truth more clearly and to recognize that her Lord and Master became Man in the full meaning of the term, and the sociological aspect of the Gospel—so long overlooked in favor of the theological—is not only being more and more emphasized in the pulpit, but what is still better, is being lived in the strength of the Son of God by those who believe that not a few pious souls (mainly women and children), but that the world in all its interests and aspects, theological, historical, literary, political and commercial, is the subject of redemption.

I wish the stage could see this clearly and always act true to the vision. Then would those—the whole-souled—realize that their work is of the very highest import, second only to the church in the betterment of the world. Unlike the two, and I do not only believe this to be possible, but, judging by the signs of the times, highly probable within the near future, and I speak as you are aware, from the conservative and supposedly most prejudiced side of the house; and in there any power that could resist us—the one denouncing the other satirizing the sins and follies of mankind; the one exhorting, the other winning the community to an ever-ascending plane of righteousness, charity and truth.

Will not Tass Mason be the teacher and guide of its side of the house in this great cause? Confessedly, we have, I think, no better representative of the American stage—one that is cleaner, more free from sordidness, little-tattle or more generally wholesome. It is undoubtedly both pulpit and preacher to hundreds, perhaps thousands, whose opinions are swayed by its voice. Week by week it could proclaim the sacred duty of faithful adherence to the highest ideals of art in public and character in private life (perhaps they would not always pay, financially speaking, but happily there is a higher kind of pay than money in the artistic realm, which the true artist readily perceives and appreciates, and so lead its constituents to that view of the theatre's mission in the world that would not only pave the way to practical unity with the church, but make that unity speedily desirable.

Personally, I should be pleased to hear from anyone who feels any interest or entertains hopes of the successful issue of this pressing problem.

Very faithfully yours, WALTER E. BENTLEY.

THE USHER.



The disposition to be made of the appropriation of \$5,000 by the Actors' Fund Association at the annual meeting early last month for the purpose of increasing the Fund's revenues during the coming year was settled finally by the Trustees at their meeting on Friday. The Executive Committee was empowered to expend the money, in sums not exceeding \$500 for any single object.

Good use will be made of this new resource in several directions. It will be employed to promulgate the successful ten-cent tax on complimentary tickets in theatres that have not yet adopted it; to secure and organize benefits out of town and to obtain accessions to the membership, which is always lamentably meagre.

Another excellent point made at the same meeting was the adoption of a new rule limiting membership to legitimate members of the dramatic and vaudeville professions. There has latterly been an influx of applications from freaks and quasi-performers whose sole object in wishing to join seems to have been the expectation of establishing a claim for pecuniary assistance from the Fund in the future. The new regulation will put an end to such hopes.

The Trustees elected Adolph Bernard to succeed the retiring assistant-secretary, Theodore Bromley. Mr. Bromley has filled the position with the greatest credit to himself and with the utmost benefit to the institution. He resigned because he has taken the management of Julia Marlowe-Taber.

Mr. Bernard is not only an estimable member of the profession, but he is also a first-rate business man, possessing the necessary clerical knowledge and the systematic method essential to his new office. It is believed that he will be the right man in the right place. His election was unanimous.

The *Spirit of the Times* protests against the bogus benefits that at the fag-end of every theatrical season swindle the public and bring the profession into disrepute. *THE MIRROR* has expressed views of a similar kind on several occasions.

"Although the Actors' Fund is distinctly pledged to prevent or regulate the benefit nuisance, the benefit nuisance is worse than ever," says the *Spirit*. "Bogus benefits are organized like that to send to Europe a fellow who was arrested at the door of the performance for larceny or to raise a fund to save the murderer of an actress. A negro minstrel takes a benefit at the Herald Square, on a Sunday night, and begins an engagement at a theatre on the following Tuesday. Stars are announced without their consent or even their knowledge. The public are not only humbugged but deliberately swindled. All this is done in the sacred name of charity. Nobody likes to expose the frauds for fear of hurting some really worthy and needy beneficiary."

Strong words these, but quite true. "The nuisance can be abated and the swindle stopped by the Trustees of the Actors' Fund," continues my contemporary. "Let every professional refuse to appear at any benefit not authorized by the Fund, and the trouble is over. On their side the Fund Trustees must agree to consider all applications for benefits and to grant certificates in cases where help is urgently required and beyond the ability or province of the Fund to supply. Without such a certificate every benefit may be safely regarded as fraudulent or unnecessary. If the Trustees of the Actors' Fund cannot attend to this matter let them resign and we will elect successors who can."

Undoubtedly the remedy indicated by the *Spirit* would settle the question once and for all.

But the Trustees cannot act unless they have the support of the leading members of the profession.

The membership of the Actors' Fund Association is abridly small. There are not fifty well-known actors in the whole list, which numbers less than five hundred in good standing.

Two or three years ago the Trustees made an effort to regulate the benefit nuisance. All professionals were asked to sign a pledge that they would not appear for any benefit whose proceeds did not agree to give 25 per cent. of the net proceeds to the Actors' Fund.

Hundreds signed that pledge only to break it. With two or three exceptions the Fund received no share of subsequent benefits. But it still has the signed pledges on file in its office.

It was in Magda—the play that Madame Modjeska presented here in English—that Duse challenged Bernhardt to a histrionic duel in London. The result of the contest proved that the Frenchwoman's jealous fear of her Italian rival was well founded.

"I doubt whether any of us realized," said one of London's most captious critics, "after

Madame Bernhardt's very clever performance as Magda on Monday night, that there was room in the nature of things for its annihilation within forty-eight hours by so comparatively quiet a talent as Duse's. And yet annihilation is the only word for it. There was a real play, and an actress who understood the author and was a greater artist than he."

It was a triumph of new ideas over old conventions, of new methods over old devices, and no one that observes intelligently the drift of modern acting can fail to be gratified with the result.

The confirmation of the report that Duse will not come to this country next season, in the form of a cablegram from Mr. Miner to his representative in this city, caused little surprise.

Duse's state of health undoubtedly is such that an American tour would be inadvisable. The actress's well-known inclination to exaggerate her ills was very likely a factor in her final decision.

Bernhardt, in consequence of Duse's inability or unwillingness to come over, will have the field to herself. She will not be so sorry for that as we, for the presence of both artists would have made the coming season unusually lively and interesting.

The Trilby controversy goes merrily on in Merrie England.

Charles Overton has arrived in London with a dramatization. He is going to test the question of his right to do it there, and he will ease his conscience by paying five per cent. of the gross, in any case, to Du Maurier.

Mr. Tree continues to make preparations for a Trilby production next Autumn in London.

William Terris, according to the author of a spurious Trilby produced not long ago in New England, is negotiating for that dramatization.

London is pretty certain to have enough and to spare of Trilby.

David Henderson's sudden adoption of a scale of reduced prices at the Chicago Opera House does not seem to alarm his managerial brethren in that city.

Mr. Henderson gives as his reasons for cutting the prices from \$1.50 to \$1 for an orchestra chair and correspondingly for cheaper parts of the house that there has been a fall in the price of commodities of from 30 to 50 per cent.; that the quality of traveling companies has deteriorated so that in few cases is the charge of \$1.50 warranted; that the majority of playgoers cannot afford to pay high prices, and that filling his stage for the most part with his own productions he can give the best entertainments for a less figure than his competitors.

All of which remains to be demonstrated. It is a serious question whether lower prices than now prevail in first-class theatres would not lower the standard of the houses in the public estimation. Moreover, the people have never shown an indisposition to pay liberally for the amusements they want.

No doubt, as Manager Henderson says, many attractions are not worth the prices they charge; but such attractions, in the very nature of things, are eventually either forced to the wall or relegated to the houses where cheaper prices are the rule.

Here in New York last season several of the Broadway theatres raised the prices and just as many persons were willing to pay \$2 for an orchestra seat as there had been to bestow patronage at the old scale.

I have received from Macmillan and Company, of 66 Fifth Avenue, the third series of "Shadows of the Stage," by William Winter.

Like the preceding volumes this book is collected from Mr. Winter's writings in the *Tribune* and other periodicals. It rescues from ephemeral form many brilliant criticisms and instructive essays that deserve preservation.

Notable in this series are reviews of Ada Rehan's Viola and Letitia Hardy; Lawrence Barrett's Gringoire and Lanciotto; Henry Irving's Matthias and Hamlet; Mansfield's Shylock; Rossi's Hamlet; Mary Anderson's Juliet and Rosalind; critical estimates of E. S. Willard and Mrs. Kendal, and essays upon such subjects as "The Golden Age of Acting"; "The Old Theatres of London"; "Queen Katharine and Woolsey"; "Portia and Shylock"; "Representative American Plays"; "The Ibsen Drama"; and "Stage Influence."

Recognizing the fleeting character of theatrical fame Mr. Winter seeks in his "Shadows" to "make a picture in little" of the American stage in the last half of the nineteenth century—a purpose distinctly praiseworthy.

But in spite of the eloquence and the exquisite style of Mr. Winter's criticisms it is a serious question whether they can be called either trustworthy or valuable as recording the achievements of our players for the benefit of coming generations.

Mr. Winter is more poet than critic; his moods are marked by erratic sensibility rather than by alert judgment; he can see naught but perfection in those that win his friendly admiration; he can observe naught but what is censurable in those whose art methods are opposed to his own pet notions.

Especially kind is Mr. Winter to the plays and players that hail from Albion's shores, but his prejudices rise like quills upon the fretful porcupine when he has to do with the works and the artists of continental Europe. Bernhardt, Duse, Dumas, Sardou, Ibsen—these names have much the same effect upon Mr. Winter's mind that the proverbial red rag has upon the eye of the bull.

Nevertheless, the literary beauty, the rapier-like satire, and the amazing variety of enthusiastic tribute to a small group of actors displayed in all of Mr. Winter's writings are present here in a marked degree. A perusal of the book

will yield great pleasure and some profit to the reader.

Paderewski continues to be the highest card in the European musical pack.

His last concert at St. James' Hall, in London, drew \$5,435, the largest receipts known at a piano recital in England. A Rubenstein concert held the record previously.

In this country Paderewski has taken larger sums at single performances, but that was only when he played in halls of greater seating capacity than St. James' Hall.

THE MIRROR's new department, devoted to the interests of the vaudeville stage, has met with a most gratifying reception, not only from that branch of the profession but from readers generally.

The effort to establish a vaudeville department that shall be representative of the best elements and that shall be as clean and as bright as *THE MIRROR's* regular dramatic features is appreciated by performers, and scores of letters from them have reached this office expressing satisfaction with the new departure.

It is *THE MIRROR's* purpose to improve its vaudeville columns from week to week until they are all that they aim to be.

The weather for the past three or four weeks has made some of our managers regret their fidelity to the calendar in closing early; but they pursued the wiser course, for there is nothing that knocks out receipts so disastrously as the higher reaches of the thermometer.

The books of a house that indulges in the vagary of a Summer season are a condensed record of the changes in temperature. The figures indicate cool nights and hot nights with unerring accuracy.

Early closing generally means early opening. This year the campaign will begin sooner than usual. Numerous events are set down for the last week in August and the first week in September.

RINGLING BROTHERS' TRIUMPHAL TOUR.

The impression made upon the people of New England by the advent of Ringling Brothers' Circus has been well reflected in the press. It is among the remarkable events of the time, in the amusement world, that the Boston, and in fact the newspapers in every New England city where the show has appeared, have declared emphatically that Ringling Brothers' is the best circus ever seen in that part of the country.

This is a remarkable concession and it must be accepted as a fact that Ringling Brothers have to-day the best circus in the world. This may be unwelcome news to those who have moved heaven and earth to induce the newspapers to belittle the big Western amusement.

But it will not down. Ringling Brothers are not merely the "coming" circus people. They have arrived. Their daily parade, their magnificent horses, the menagerie and hippodrome and concerts by Liberator's superb band of sixty soloists and the circus performance following are patent and established facts. There is no getting round such things. People who see and hear form their own conclusions, and it is, after all, the plain, every day people whose verdict stands.

The amusing efforts of certain "great and only" show people of the past to flank the Ringlings by trying to induce local owners to cancel contracts already signed, not only provokes the smiles of the "victims," but arouses in communities where these tactics are attempted the liveliest resentment of the people.

In Bridgeport, for instance, the press denounced these attempts, and the press representatives having seen the performance, unanimously pronounced Ringling Brothers the very best circus ever seen in that city.

Ringling Brothers will play more stands in New England this year, and still more in the future. Boston clamors for a longer engagement next time, and Boston will doubtless get it provided Chicago and St. Louis can be induced to let go their hold just a little. The old things pass away and are known no more. New men and new methods arise and the people are made glad and clap their hands and cry "More! more!" and exclaim "Well done!"

SUCCESS OF THE FRAWLEY COMPANY.

The success of the Frawley stock company at the Columbia Theatre, San Francisco, has been continuous. During the week of July 1 The Senator was produced with Maclyn Arbuckle, George Osbourne, Charles F. Wyngate, H. D. Blakemore, George W. Leslie, T. Daniel Frawley, Hudson Liston, Charles W. King, Brigham Royce, Katherine Grey, Phosa McAllister, Belle Archer, Hope Ross and Blanche L. Bates in the cast. Next week *One of Our Girls* will be produced, with Helen Dauvray in her original part, and The Ensign will follow.

MR. WEIS LEASES WACO'S THEATRE.

The Opera House at Waco, Texas, which was formerly controlled by J. P. Garland, has been leased by David A. Weis, of Galveston, who will manage it.

The Opera House will be included in the big Greenwall Theatrical Circuit. The bookings have been placed in the hands of the American Theatrical Exchange.

Managers who have contracts with J. P. Garland can get them recognized by communicating with W. B. Seeskind at the Exchange.

J. H. Shunk, proprietor Gotham Opera Co., says: "I can assure managers that they will make no mistake in securing the services of Mr. E. D. Shaw as Business Manager in Advance."

E. D. Shaw, Mgr. or Agent, 122 E. Way, N. Y. C.

REFLECTIONS.



Baby Blossom, the seven-year-old singer, who for the past three seasons has been appearing with road companies, will hereafter play vaudeville houses. She is pictured above. Baby Blossom first appeared in popular songs at the age of four years, and her success has been continuous. The press wherever she has appeared has highly praised her work, and she has been said to possess a perfect voice. Much of her success has been attributed to Walter Dauphin, the songwriter, for the pains he has taken in directing her work. Her most successful song is his "Way Up in Nigger Heaven." One of the newspapers said of her recently: "Baby Blossom is a phenomenon. She looks scarcely old enough to walk, yet she carries the house by storm at every performance. Her notes are remarkably accurate for a child, and her voice is melodious, sympathetic and clear as a bell, while there is a gratifying absence of the effort apparent in the singing of some children."

Charles H. Yale, manager of the Devil's Auction and Twelve Temptations, is in town looking after the preparations for his companies' tours next season.

Courtenay Thorpe has bought from Cecil Clay the American rights to the late Rosina Vokes' highly successful piece, *A Pantomime Rehearsal*, and will include it in his repertoire.

The tour of Willard Lee will begin either in November or December.

Mabel Amber mourns the loss of a \$600 diamond and sapphire ornament, missed by her last week. It disappeared either while she was going to or coming from Madison Square Roof Garden.

Professor Horowitz's play, founded on the Dr. Buchanan crime, was performed at the Windsor Theatre last Thursday evening under another title. Chief Conlin insisted on the execution scene being omitted. Mrs. Buchanan's attorneys were present at the performance, but did not serve the injunction they had secured.

Gates and Morange are painting the scenery for Frederick Bancroft's tour. Seidle is designing the furniture and Martinka is making the mechanical contrivances. He will carry all his own scenery and "props."

Sidney R. Ellis has several surprises up his sleeve for next season. One is the production of a new operetta, the scene of which is laid in China.

The Princess Rosebud, or the Magic Rose, an extravaganza by Will R. Wilson and Charles Bradley with music by Percy Gaunt, will be produced at Asbury Park on July 30 under the management of H. E. Bruere and Co.

Managers all read *THE MIRROR*. They read the advertisements as carefully as everything else. Actors who place their names and addresses in the professional card columns call themselves to the attention of all managers once a week.

Walter Kennedy will open in Sampson at the Boston Theatre next month.

J. B. Sparrow, the Montreal manager, has arrived in town to look after his Jack Harkaway company.

Ed. Starr, late manager of the Lyceum Theatre, Buffalo, is in town.

George W. Monroe is to appear in September in a new play, entitled *A Happy Little Home*, under the management of Robert B. Monroe. Leopold Jordan has been engaged as business-manager.

Neil Campbell sued Charles N. Pyke, manager of the Pyke Opera company, in Salt Lake City to recover \$295 claimed as due. The costumes of the company were attached, but Manager Pyke gave a bond and they were released, the company going to Denver.

Jennie O'Neill Potter made application before Judge Van Wyck last week for the dismissal of a suit brought against her by Mrs. Frances A. Fogg, on a note for \$200, representing a dressmaker's bill, for want of prosecution. The judge reserved decision.

Buffalo Bill's Wild West will be one of the attractions at the Atlanta Exposition.

Laura Biggar is en route to San Francisco under a special engagement for six weeks in Hoyt's *A Black Sheep*. She will return to New York on Aug. 12 for rehearsals with her husband in *A Trip to Chinatown*, in which they will jointly star next season.

Actors and actresses answering the requirements of every line of business are represented among *THE MIRROR's* professional cards.

To Ad.—The Boundary Line. Up-to-date comedy-drama. Ten characters. Address or apply to Albert Eilers Esq., *MIRROR* Office.

AT THE THEATRES.

Casino.—The Sphinx.

Comic opera in two acts, written by William M. Browne and composed by Lewis S. Thompson. Produced July 9.

Prof. P. Papyrus Edwin Stevens
Nefertari Walter Allen
Nectanebo A. S. Kingsley
Mr. Pimmins Carl Hartberg
Pitchea Tallmadge Baldwin
Shaffra Laura Joyce-Bell
Amasis Christie McDonald
Tilly Ptolemy Myra Miles
Fanny Ramesses Kate Trayer
Hathor Louise Foyner
Hathor Marie Millard

The Sphinx, which has met with popular favor in Boston, was seen for the first time in New York last night at the Casino.

The libretto proved fairly amusing, and the music melodious and occasionally quite artistic.

There is a strong tendency on the part of the composer, Lewis S. Thompson, to resort to saccharine waltz movements of a somewhat reminiscent order, but much is forgiven to an operatic composer nowadays so long as he pleases the public.

This is the story: Professor P. Papyrus, a Harvard man, traveling in Egypt, discovers a young woman's seminary, the pupils of which are just about to elope with a tribe of Bedouins. The elopers are to visit the Sphinx, from whom each pair is to receive a riddle which must be answered before they can marry. Papyrus wishes to accompany the party, but they will have none of him until his valet, one Pimmins, discloses to his master that he has a book called, "Happy Evenings at Home; or, Conundrums with Correct Answers." Papyrus offers his assistance as a solver of riddles and is permitted to become one of the party.

Arriving at the Sphinx the couples receive their riddles from Hathor, the embodied spirit of the great stone deity of Egypt, and give them to Pimmins to solve. Hathor falls in love with the professor, but in order to marry she must undergo a terrible test. She must ask the object of her passion a riddle never asked before, and he must answer it in a minute or she will turn to dust and be dissipated on the desert. She asks the riddle. Papyrus tries to answer it. Pimmins and his solving handbook have been abducted by a villain who wishes to cause Hathor's death because she holds a mortgage on the mummies of his ancestors. Papyrus tries to answer the riddle but seemingly cannot, and he is astonished, not seeing Hathor blown away in atoms, to find that he has unconsciously given the answer, whereupon all ends happily.

The second act shows a colossal figure of the great Sphinx, with the pyramids and desert in the distance in the moonlight. In the bosom of the Sphinx is a temple, out of which Hathor appears suddenly and seems to float in air. This is one of the novel effects of the piece.

Of the cast Marie Millard made the most pronounced impression. She proved a most charming Sphinx vocally and in every other respect. Edwin Stevens was grotesquely droll as Professor Papyrus, and was ably seconded in comic effectiveness by Walter Allen as This.

Laura Joyce-Bell and Christie McDonald were both good selections for their respective roles. In fact, the entire cast did satisfactory work.

The scenic reproduction of the Great Sphinx was much admired. The costumes were picturesque, and the production throughout deserves public support.

Garden.—Trilby.

Last week W. H. Thompson replaced Wilton Lackaye as Svengali in the cast of Trilby at the Garden Theatre.

In referring critically to Mr. Thompson's characterization of Svengali it should be borne in mind that he was heavily handicapped from the fact that his predecessor had made a popular hit in the part, and furthermore from the managerial stipulation that he should reproduce Mr. Lackaye's methods as closely as possible. In other words Mr. Thompson's instructions were to imitate and not originate.

In the circumstances he can scarcely be said to have been given a fair chance to show what he could do with the character. His Svengali was simply a creditable and artistic copy. The Jew he depicted lacked the sublime self-sufficiency and the arrogant egotism with which Mr. Lackaye was wont to invest the character. Mr. Thompson's Jew was rather of the cringing and serpentine order.

The hypnotic scenes on that account were less effective with the audience. Mr. Lackaye produced his effects largely through melodramatic exaggeration. Mr. Thompson is too artistic to resort to clap-trap, and his hypnotic scenes, while fraught with dramatic intensity, failed to evoke thunderous applause.

At best the stage Svengali is a grotesque individual and borders closely on burlesque. Any actor who can make this musical necromancer impressive amidst modern surroundings and without resorting to melodramatic "tricks of the trade" is a veritable character actor. Mr. Thompson has accomplished that feat and thereby added to his histrionic laurels.

WILL NOT MANAGE THE BIJOU.

An announcement was made in the daily press one day last week to the effect that next season the Bijou Theatre would be managed by the Sire Brothers, the present owners.

This statement was denied yesterday at the offices of the Sire estate. "Its only idle talk," said this representative to a Mirror man. "The Bijou is at present in the market and whoever wants to rent it and can pay the price can have it."

RECEPTION TO MRS. MAEDER.

The Professional Woman's League held the regular monthly reception yesterday. Mrs. Clara Fisher Maeder was the guest of honor. She addressed the members briefly. Singing by the P. W. L. Glee Club followed.

IN SUMMER PLACES.

Sybil Johnstone is spending the Summer at Atlantic City. The other day she entered a 300-yards swimming race for women and won. The prize was a silver Trilby and Little Billee heart.

D. R. Young and wife are spending the Summer at Nantic, Conn. Both are enthusiastic bicyclists, and spend much time awheel.

Tom Karl is at Vineyard Haven, where he will teach singing during the Summer.

Laura Burt and her mother, who have been staying at Spring Lake, are now in Newport. Later in the month they will visit Fall River.

Louise Sanford has gone to the country for four weeks.

Tunis F. Dean will spend his vacation at Long Branch.

Charles Murray is at his home in Muncie, Ind. Ollie Mack is visiting at Centerville, Ind.

Archie Thompson is at Newport, where he will sing at cottage entertainments.

Ernest Lamson is spending the Summer on his father's farm at Prairie View, Ill.

Jeannette Northern will spend the hot weather at Atlantic City.

Melville Stewart is summering at Manhattan Beach, and incidentally appearing as Columbus in 1492 at that resort.

Clifford Leigh has gone to visit Harry Randolph at the latter's home in Lincoln, Ill. Later they will fish and hunt together on one of the latter's farms, and Mr. Leigh will return to New York in August.

John Peachey is spending a few weeks in London.

Next month Sydney Armstrong is going to Deer Island, Me., to visit Emma Sheridan-Frye, who has a delightful Summer home there.

Louise Galloway is at Spring Lake, N. J.

Minnie Dupree is at Rye, N. Y.

Jeannette Lowrie and Marion Earle are at Blue Point, L. I.

Bijou Fernandez is at Spring Lake, N. J.

Rosabel Morrison is spending the Summer at her father's home near Peekskill.

Marion Abbott is at Spring Lake, N. J.

Annie Haines is at Audubon Beach, N. Y.

Anna Boyd left for Asbury Park last Monday. She will later go to Atlantic City, and will return to New York in about six weeks.

Gilberte Learock and her daughter, Marie, are spending the Summer at Mount Clemens, Mich.

Frank Nirdlinger, business-manager of the Broad Street Theatre, Philadelphia, is rusticating at the Hotel Waubeck, Waubeck, Adirondack Mountains.

Thomas Kelly, of the National Theatre, Philadelphia, is spending the Summer with his family at his villa, Cape May, N. J.

Simon Hassler, leader of the orchestra at the Chestnut Street Opera House, Philadelphia, has charge of the musical features of the Stockton Hotel at Cape May for the season.

Samuel J. Brown is at the Sewell's Point House, Cape May, for the Summer, combining business with pleasure. He is preparing pupils for the stage.

George C. Tyler, manager of the Princess Bonnie company, is now at his home, Chillicothe, Ohio, and will have charge of all of Willard Spenser's business, the latter, on account of ill health, having withdrawn from active management.

GOING ABROAD.

Elise Lau, Toni Meister, Ida Mahr, Bertha Jaeger, Herrmann Ring, Adolf Zink, Franz Ebert, Louis Merkel, and Max Walter, of the Liliputians, sailed on June 21 on the *Fuerst Bismarck* to spend their vacation in Europe. During September and October the company, under the management of Carl and Theodor Rosenfeld, will appear in Berlin. They will open their sixth annual American tour in November in a new spectacular play.

William Crehan, agent for Oliver Byron, sailed on the *Umbria* on Saturday for a tour through England, Ireland and France. Mr. Crehan will rejoin Mr. Byron in September.

Anne O'Neill was a passenger on the *St. Louis*.

Nellie McHenry sailed on the American liner *St. Louis* for Southampton on June 26.

Harriett Vernon sailed on the *Enns* on June 26.

Mrs. Frank McKee sailed on the *Champagne* on June 26.

Amy Leslie is in town this week on her way to Europe.

Rica Allen recently sailed on the *City of Washington*. She will go direct to the City of Mexico, where she will visit relatives.

Roland Reed sailed on the *Havel* for Southampton last Tuesday.

G. E. Lothrop and family and Katherine Rober are touring Ireland. They will soon return to England, and Miss Rober will open at the Shakespeare Theatre, London, on bank holiday, supported by an English company. Her tour in America will begin late in August, under the management of Mr. Lothrop, who will be represented by C. A. Wilson.

J. B. Roberts sailed for England on June 6 by the *Southard* from Philadelphia.

Marie Burroughs sailed on the *Aurania* for Liverpool last Thursday.

Harriet Ford sailed for Italy recently. She will visit Rome, Milan and Naples.

A. M. Palmer may go abroad, sailing on Wednesday of next week.

Gas Pixley left for England on the *Aurania* last Thursday. He will return about the middle of August, in time to open with The Passing Show, having been re-engaged for that attraction.

MATTERS OF FACT.

E. Heerman has been entrusted with the making of the costumes for Julia Marlowe's production of Henry IV. As Mr. Heerman brought to this country the reputation of being one of the best costumers in London, his work for Miss Marlowe is expected to be characteristic and correct. He will have an opportunity to illustrate his ability for the figure of Falstaff.

Will R. Wilson and Herbert Hall Winslow, the dramatists, who are collaborating upon several plays, have an office in the Abbey Theatre Building.

Managers holding time for John Griffith's *Faust* should communicate at once with E. A. Church, his manager, at 25 West Thirtieth Street.

Wilhelmine Ertz, a pupil of the great Lamperti, who taught Max Alvary, has a vocal studio for the correction and cultivation of the voice at the Carnegie Hall Studio. Miss Ertz has been a most successful instructor. During July and August she will make a specialty of coaching people for Fall productions.

Repertoire actors of ability are wanted by Frank E. Long for his company. He would also like to hear from managers in the Northwest having fair dates open. His address is Cresco, Iowa.

The Trumbull Sisters, singing and dancing soubrettes, are at liberty. Their buck dancing is a strong and attractive specialty. They may be addressed at Centerville, Ind.

Manager Edward Whitcher of the Opera House at Rockland, Mass., is represented in New York by McConnell's Exchange and is now booking one attraction a week. Rockland has a population of 4,000.

Ethel Winthrop has severed her connection with the Lyons and Grunewald company and has returned to the city. She is open for offers for next season.

Margaret May has made a great hit with the Harkins Stock company in which she is filling many prominent parts. The Canadian press have been unanimous in their praise of her work.

J. Earl Wagner, owner of the Washington Baseball Club, has leased Hoyt's play, *A Texas Steer* from Hoyt and McKee, and will star Tim Murphy, one of the cleverest of comedians, in it next season. Gus Schmelz, well known in sporting circles as the manager of the Washington Baseball Club, will direct the tour.

Managers Hickey and Lusty, of the Grand Opera House, New London, Wis., want a good comedy for Fair week, beginning Sept. 15.

Frank Harding, the well-known publisher of popular music, of 229 Broadway, publishes a list of songs elsewhere, all of which he will send for ten cents. Many of these are destined to become popular.

A half interest in a drama may be secured for \$500 by addressing "Wallace," care of this office.

H. C. Husted, who has been connected with the best attractions in the last nineteen years in a managerial capacity, announces himself as disengaged. That Mr. Husted is an energetic and conscientious worker is attested by his successful guidance of the Kendals' starring tour. He has an office at 1138 Broadway.

When the Atchison Theatre, Atchison, Kans., opens its doors the coming season it will have undergone extensive alterations, having been entirely remodeled and refurnished. It will be fitted with all the modern improvements and lighted by gas and electricity. New boxes and loges have been added and the seating capacity increased to 1,400. Atchison is on a direct route of all the large cities of the West, and a convenient place for breaking jumps. McConnell's Exchange and Manager E. S. Brigham's New York representatives.

C. F. Montaine has a domestic play, with strong love interest for character old man star, which he will let on royalty. Mr. Montaine may be addressed in care Academy of Music, Buffalo, N. Y.

Violet Campbell, who was so favorably received in Oliver Twist when Elita Proctor Otis made the revival at the American Theatre, will consider offers for heavies or dialect characters. She can be reached through the agents.

George H. Bell, leading juvenile, announces himself disengaged in a unique advertisement in the business columns of *The Mirror*.

Edwin Barbour's comedy, *His Bachelor Wife*, which was successfully produced at the beginning of the year, and deals with an up-to-date subject, the bloomer craze among women, will be let on royalty or sold outright by the author, who may be addressed in care of the A. D. C., 1440 Broadway.

Robert G. Folsom, singing light comedian, with strong specialty, will close his engagement with the John Dillon company Aug. 1, and will then be open to offers for next season.

As the right parties have not been found, the Novelty Theatre of Brooklyn is still offered to lease for a term of years by G. P. Truslow, 45 Broadway, Brooklyn.

Richardson Cotton and his wife, Anna Eggleston Cotton, are disengaged, and will accept offers for leads and juveniles and heavies respectively. They are stopping at the Branford Point House, Branford, Conn.

Billie McCoy will have a partner next season, and the McCoy sisters and their mother (Minnie McCoy) will work together—or they can be engaged separately. They have not settled anything so far, and may be addressed care of this office.

Hallen Mostyn, recently with Lillian Russell and Camille D'Arville, has not yet settled for next season. He is spending the Summer at Highlands, N. J., and comes up to the city occasionally.

Edwin Wayne is in Philadelphia visiting friends. His work the past season in support of Thomas E. Shea has been highly commented upon. Mr. Wayne is well cast in leading juvenile roles, and has not signed for next season.

Myron Calice will stay in the Catskills for a couple of weeks while away the balance of the Summer by the seaside. He has not yet signed.

The Dunbar Theatre is the only theatre in Dunbar, Pa., which has a population of 5,000. Manager L. D. Weir, who is preparing to book attractions, may be addressed at 49 West Main Street, Uniontown, Pa.

Connecticut is to have a circuit. Parsons and Jennings, managers of the Park City Theatre, Bridgeport, have secured the lease of the Auditorium in the same town for the next eight years. They are also having a new theatre built at Hartford, Conn., at a cost of \$80,000, which will be ready for the opening of the season. They have also in contemplation the erection of a new house in New Haven in opposition to Bunell's two theatres. This would strengthen their circuit materially. The last attractions only will be played over their circuit. The Park City and the Auditorium are the only theatres in Bridgeport.

The Bijou Theatre of Washington, D. C., can be leased for next season by applying to Thomas J. Fisher and Company, 1224 F Street, Washington, who will also furnish full particulars.

Hi Henry, who is organizing and booking his gigantic minstrel company for next season, may be addressed at 251 West Thirty-eighth Street.

Lee Jarvis' performance as Bella was one of the hits of Our Flat the past season. Her work in this role won her unbounded praise from a unanimous press for her conscientious and painstaking performance. Miss Jarvis, although in receipt of several offers, has not closed for next season. Her special line of business is character soubrette or comedy.

Daniel R. Ryan, leading with Maude Hillman for three seasons, is at liberty.

THE AMATEURS.

Our Glee Club, an organization composed of young women of Bath Beach and vicinity, produced the opera, *The Gypsy Queen*, in Scholler's Hall, Bath Beach, on June 14 for the benefit of the Dutch Reformed and Methodist Episcopal Churches of that place. The leading parts were assumed by Annie Vanpel, Laura Zerbe, and Gusie Carmen. During the performance Charlotte Terhune and Ethel Carmen won applause by a fairy dance.

Professor Hartman is rehearsing local amateurs in Trial by Jury at Columbus, Miss.

Saints and Sinners was produced at Palmer's Theatre recently by amateurs for the benefit of St. Benedict's Home for Colored Children. Everett Jerome as Peter Greenacre, Robert Williams as Uncle Samberry, Constance M. Levin as Letty Fletcher, Reeve Hason as Lydia, Mary Schuyler Babcock and Lillian Powell as Mrs. and Miss Partridge were specially commendable. Others in the cast were H. S. Millward, E. R. Hart, John Fox, Jr., James Chambers, Morgan E. Coman, John Moutross, W. F. McLain, John Stratton, and J. H. Coman.

The pupils of St. Mary's parochial school at Newburg recently gave a very creditable programme of recitations, etc. The Rev. Edward McGloin, pastor, distributed medals to the graduating class.

DEATH OF J. P. SKELLY.

Joseph P. Skelly, whose name is known to the song-loving people of every country on the globe, died one day last week in a room attached to the charity ward of Saint Francis' Hospital in this city.

His end was peaceful, though his bed was not surrounded by a group of sorrowing relatives. His dying eyes were gladdened by the sight of several Sisters of Charity and the good priest of the hospital, who administered the last rites of the Church to him just as the end came.

Of the millions of people whose lives had been cheered by the sunshine of his songs, and of the thousands of friends he had made in the course of his career, not one was present to wish him a safe journey across the dark river into the land from which there is no return.

Joseph P. Skelly began writing songs when he was fifteen years old, and in a few years his songs were sung all over the country. His first success was "I've Only Been Down to the Club," published about 1875. He sold it for \$15 and the publisher made a fortune from it. His next song was written at the request of a publisher named Blume; it was "My Pretty Red Rose," and it became immensely popular. Half a million copies of it were sold, and Blume made \$50,000 profit, of which Skelly received \$200.

"The Old Rustic Bridge by the Mill" was his next hit. It was published in 1881. After that he wrote fifty or sixty songs which were more or less successful, and the score of a comic opera, which was a failure.

The death of his mother made a great change in Skelly; he took to drink to drown his grief over her death and the habit stuck to him. He wrote "Sweet Dreams of Mother and Home" about this time. He wrote "The Dying Girl's Message" in Wehman's music-store on Park Row, on a piece of wrapping-paper, and "The Face on the Barroom Floor" in a Chatham Square saloon.

Skelly was forty-two years of age, and unmarried. When he was making money he lived at the swell hotels, but for two years past he lived in dire poverty with no home but the lodging-houses on the Bowery.

His body was saved from Potter's Field by his sister, who lives in this city. She was the only mourner present at his funeral.

OBITUARY.

Augustus Reynolds died of acute gastritis at 3 A. M. on July 1 in the Continental Hotel, Chicago, where he was playing as a member of The Cotton King company. This sterling actor and kind-hearted man had been enjoying excellent health for some time, and except that he had experienced at wide intervals similar attacks of the fatal malady his sudden death would seem inexplicable. Fortune never appeared to be more kindly disposed toward Mr. Reynolds than of late. He had a contract for years at a liberal salary, and enjoyed the respect and confidence of his manager, Mr. Brady. The idle tale of a New York paper that he died of a broken heart from disappointed ambition would need no denial to those who knew him. As one who knows him says, "There was not a peevish or egotistical drop of blood in him. A man who paid his way and had nothing to squander, he was ever heading a subscription list or carrying one around for some deserving unfortunate. There was none of the frothy, half-fellow buncombe in him, but a friend in need, he was continually, and he lived an example of genuine, unaffected worth and dignified manhood." Augustus Reynolds was born in Dublin, Ireland, in the year 1852. He began his theatrical career at the Queen's Theatre, in that city, in 1873. Here he had six years of stock training, when he came to this country with O'Grady in *Eviction* in 1881. Then followed an entirely happy engagement with Dion Boucicault for seven years, during which Mr. Reynolds originated some seven or more character parts to that famous dramatist's great delight, his great power and intense unctuousness being admirably adapted to the line of character work to which he was assigned. The next three years found Mr. Reynolds with Scalan, since which association he had made three distinct and emphatic hits in *Master and Man*, *Story of the Hill*, and *The Cotton King*. His body was laid in the receiving vault at Calvary Cemetery on Friday, where, in spite of the storm, a large number of friends had gathered to show their respect for the dead and their sympathy with the widow, who is professionally known as Mary Barker. The deceased was a brother of Archbishop Reynolds, of Ireland.

Ben G. Rogers died on Sunday morning at his residence, 405 West Forty-seventh Street, in his seventy-sixth year. He was born in Philadelphia, and made his professional debut in 1845 as *Phileas* in *Family Jars* at the Boston Museum. His first appearance in his native city was in *Bobby Breakdown* in 1861. He made rapid progress in his profession, and for fifteen years was stage-manager of Meech Brothers' Academy of Music, Buffalo, N. Y. Subsequently he filled important engagements with Edwin Booth, Lawrence Barrett, and Madame Modjeska. He was a sterling actor of the old school, and could always be depended on for conscientious and efficient work in any role with which he was entrusted. He had impersonated during his career an extensive list of characters in the legitimate drama, and was a familiar figure throughout the country to several generations of theatregoers. About fifteen months ago Mr. Rogers suffered a stroke of paralysis, and he has since been confined to the house.

Leon Harvier died in New York on June 29 at St. Vincent's Hospital, of meningitis, aged forty. The deceased was a writer and an authority on finance. His wife, who was formerly professionally known as Carlotta Evelyn, survives. The deceased was a son of Caliste Harvier, and was educated in the Charlier Institute. He traveled abroad a great deal. His business life began in a banking house, and he was connected with the financial house of Brown Brothers and Company. At one time he was in partnership with his father in the Harvier Building in Exchange Place. Later he had been interested in the New York News Bureau and sent financial news by cable to European newspapers. He was one of the founders of the Arcadian Club.

Mrs. Ita Welsh Donovan, contralto, died at her home in Quincy, Mass., last Tuesday. She was born in Philadelphia on April 1, 1838, her parents being descendants of one of the oldest families in Pennsylvania. She was educated in a convent and under special tutors, and was noted as an amateur singer in Boston, where she took up residence at the age of seventeen. Her husband, Dr. Samuel Wagner Donovan, was a well-known physician. The deceased leaves five children. One of her sisters is Mrs. Netta McMana, a well-known Boston singer.

Mrs. Emily E. Campbell, widow of Bartley Campbell, died of cancer in Pittsburg, Pa., last Wednesday, in her forty-ninth year. She was a daughter of Aichison Woodhouse, and was born on April 4, 1847, in Allegheny, where she lived until her marriage, when she took up her residence with her husband in New York. She leaves two sons, Robert and John Campbell. The funeral took place at Pittsburg last Friday, and the body was interred beside that of her husband in St. Mary's Cemetery.

Mary Troup, a young New York girl, who was studying singing in Paris, died in that city on the 12th inst. in a dramatic manner. She was taking her usual lesson with M. Giraudet, and just as she began the aria of *Philemon et Baucis*, she had a violent attack of hysterics. In spite of medical assistance she died in a few minutes. The commissary of police for the quarter has made an investigation.

Charles Goodwin died in the City Hospital in Brooklyn on Sunday, aged forty. The deceased was recently connected with the Union Square Theatre, Williamsburg. He was for several years treasurer of the California Theatre, San Francisco, of which his uncle, Thomas McGuire, was lessee. A brother, Frank Goodwin, formerly managed Clara Morris.

Mrs. James Ricards (Edna Kingsley) died suddenly of heart disease, at 229 East Eighteenth Street, on Sunday, aged twenty-five. The deceased was prominent some years ago as a soubrette. Seven years ago she married James Ricards, a printer, and retired from the stage.

Eugene Bianchi died in San Francisco on June 24. He came to this country in 1857, and was once a noted operatic tenor. His wife, Madame Bianchi Monydelo, who died about a year ago, was a celebrated soprano.

PROFESSIONAL CARDS.

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The Vaudeville Stage

THEATRES AND ROOF-GARDENS.

Keith's Union Square.

The sixty-ninth consecutive week of the season at Keith's Union Square Theatre began yesterday; the bill is as usual, first-class, and is headed by George Thatcher, the popular minstrel monologue comedian. Next in prominence is Harry Gilfoil, the whistler and mimic, formerly of Hoyt's A Trip to Chinatown. The Three Milons, a trio of French athletes, are a special feature.

Charles F. McCarthy, formerly with Edward Harrigan, supported by Crimmins and Gore and a few other people, appeared in a short funny farce. Cheridah Simpson, last year with William F. Hoey, sang and played piano solos in a very pleasing way. Others in the programme are Smith and Campbell, the conversationalists; Swift and Chase, burnt-cork musicians; Alburus and Bartram, expert club-swingers; Edward and Josie Evans, in a comedy sketch; Whitman and Davis, in their travesty of Blue Jeans; Sydney Grant and Miss Norton, in a refined singing and dancing skit; Boyle and Graham, knockabouts; Raymond and Welch, trapeze performers; and Signora Adelina Roattini, an Italian singer new to this city.

Madison Square Roof-Garden.

Several changes were made in the bill last evening, and the programme was much enjoyed by a large audience. The list of entertainers is headed by Lottie Gilson, the little magnet; the others are Frank Bush, the comedian; Phyllis Allen, the contralto; Mark Murphy, Irish comedian; Ruth, the sensational dancer; Johnnie Carroll, parodist; Senorita Consuelo Tortajada and troupe; Brooks, Denton and Oasman, banjoists; Benetto, the contortionist; Press Eldridge, commander-in-chief of the array of fun; Frank Lawton, whistler; Nettie De Courcy, who sang among other songs, "Won't You Marry Me?" and Carlisle's Canine Wonders, performing dogs.

Koster and Bial's Roof-Garden.

The newcomers at Koster and Bial's this week are Senorita Salvi Martinez, in Spanish songs and dances; Harry Foy, eccentric comedian; Clifford and Huth, in a comedy sketch, and Fielding the juggler. Others who gained applause are J. W. Ransome, the Ruler of New York; Marietta and Belloni, with their trained cockatoos; the Egger-Rieser troupe of Tyrolean singers and dancers; Clarisse Agnew, singing soubrette; the Merrillees Sisters, Ganiwet, the funny Frenchman, and Dr. Leo Sommer's Hungarian Gypsy Orchestra.

Proctor's.

The bill this week is headed by Elsie Adair, the famous dancer, who is assisted by Walter Vanderlip. The Four Emperors of Music present their clever mixture of fun and harmony; Valerie Bergere and Esther Moore appear in clever character sketches; Madeline Marshall sings popular songs; and Stinson and Merton do their clever sketch, "The Insurance Agent."

Other entertainers are Ward and Lynch, of "Johnny Dugan" fame; Neltonia, a magician with quick fingers; Claudine, a dancer; Mlle. Bertino, a contortionist, and others. The Sunday concerts are continued during the summer, and attract good crowds.

American Theatre Roof-Garden.

Madge Ellis is the bright particular star this week. She introduces a new song called "Me and Nancy," music by Victor Herbert and words by John Ernest McCann, which will be a go. Others in the bill are James Thornton, the Four Tribby Dancers, Will. F. Denny, Paquette, Thomas Ryan, of Ryan and Richfield, Ida Russell, Paulo and Dika, Watson and Dupre, and Al. H. Wilson, the German dialect comedian.

Casino Roof-Garden.

Another good bill is offered the patrons of the Casino Roof-Garden this week; among those appearing are Smith and Cook, the tramps; Lizzie Derious Didi, Annie Hart, the four Gardner, Gerie Reynolds, La Petite Adelaide, Alozo Hatch, Dulcie Durant, Mazy King, Dryden Mitchell and the Leigh Sisters in their starting dance.

LAST WEEK'S BILLS.

It is the intention of THE MIRROR to give a review of the work done by the various artists during the preceding week at the different houses. It will be to the interest of the performers to watch this review carefully, as helpful hints and suggestions will be given, which will enable them to improve their performances.

KEITH'S UNION SQUARE.—The Brothers Meers headed the bill and did some very clever work on the wire, using neither nets nor balancing poles. George H. Wood, who is called "the somewhat different comedian," made his first New York appearance in eight years. It could be easily seen that Mr. Wood has been away from his native heath for a long time; his work has a decidedly English flavor. His description of an English melodrama was funny at times, but entirely too long. Tom Browne whistled several tunes very neatly, playing his own accompaniment. Mr. Browne wears very nice clothes, including a cape overcoat and high hat, which he removes when he enters. His trombone imitation was not so good as his whistling. Frank B. Blair and Edith Morilla appeared in a very sketchy sketch. Mr. Blair gave his old maid ballet-girl act, which is funny except for the reference it makes to hair. (N.B.—Jokes about red hair and cross eyes and tongue-tied people should never be given from the stage, as they are always sure to offend some one in the audience.) Ryan and Richfield received a round of applause before they appeared on the stage at all. They seem to be great favorites with Keith's audiences, and no wonder, for Mr. Ryan is a very clever Irish comedian, and Miss Richfield is one of the sweetest-looking and best-mannered women on the vaudeville stage. It is a rest to the weary soul to watch her performance after listening to a batch of the ordinary soubrettes. The Metropolitan trio sang very well, especially the tenor. Brown Brothers dancing experts, gave a regular old-time song-and-dance, including a pedestal-clog, which was kept up until one of the brothers almost fainted. He danced well, however, and deserved the applause he received.

Jeanne Gaves sang some ballads in a cut-and-dried fashion, and Burns and Cookley appeared in a sketch called Aunt Hannah's Washday, which was mostly sand-dancing.

MADISON SQUARE ROOF-GARDEN.—Emma Krause, who was down on the bills as a descriptive vocalist sang three songs, one or two of them were in German, and the third was "The Palms" in English. Sydney Grant and "Miss" Norton (first name not given) appeared in a very crude sketch, which was the most amateurish effort imaginable. Their entertainment is far more suitable for the Y. M. C. A. courses than for a

roof-garden. Bentley and Cameron were very successful with their musical comedy act, "Willie Wants to Smoke," and then Bennett tied himself up into many difficult knots, and untied himself with the greatest of ease. Watson and Hutching did their old German act, trombone and all, which is as familiar to the patrons of the variety theatres as their own names are. Madame Tortajada, the Spanish singer and dancer, assisted by two companions, did some very lively singing and dancing. Tortajada has a splendid figure, and she dances the Spanish steps with the proper abandon. Haines and Pettigill, the favorite negro team, brought a laugh with every joke, and Haines succeeded in getting a good laugh from the audience with half a joke, and a regular roar followed when he explained what the full joke was. His delicate voice doesn't seem to be affected by the open air. The three Sisters Don, who are awfully English, sang and danced charmingly. Their costumes are very effective. Press Eldridge made the bit of the night. His jokes are not over-new, but he has a few songs which caught the fancy of the audience, and he received a couple of real encores, which is something that rarely happens on a roof-garden. Ida Howell sang some songs with a delightfully clear enunciation; some more pretentious singers might study her style with profit. Haverly and Willis repeated their sketch, which made a hit the week before, but it should have been given earlier in the evening.

PROCTOR'S.—Will H. Fox gave his piano monologue with all its new embellishments with great success. Eldora and Norine, the jugglers, did some wonderful feats, but the performance was too long. The German Rose, a little singer, who was specially featured on the bill, sang several songs in English with a very German accent; she also played the mandolin and the sleigh bells very nicely. Henrietta Rosche introduced some novel electric effects in her dance and Carl H. Anderson assisted her by singing some songs while she was adjusting the incandescent lamps. Zella Clayton sang several songs acceptably; a little more vim would not be out of place in her performance, however. Frank B. Morton did wonders with some ordinary mouth harmonics, giving imitations of various kinds. He should not shake his head back and forth so much; it is rather distressing, and does not add to the act at all.

KOSTER AND BIAL'S ROOF-GARDEN.—Marietta and Belloni, with their trained cockatoos, were the features of the bill last week, and made quite a success. One good thing about this kind of performance is that it does not interfere with any pleasant conversation going on among the spectators. Frank Latona, the musical tramp, was very successful with his rendition of a selection from Cavalleria Rusticana on a one-string violin. John W. Ransome is still appearing as "The Ruler of New York." He has changed the verses around completely and keeps his act right up to date. He ought to dispense with that time-honored jest about the man who went to heaven and was asked by St. Peter whether he was mounted or not. The Merrillees Sisters are lively girls, though their antics have to be curtailed, owing to the smallness of the stage. Conway and Fox gave a very pleasing performance, which was marred by the lengths to which they dragged the "Oh, Mrs. O'Flaherty" song. Ganiwet, who is called "The Funny Frenchman," sang songs which some of the audience and all of the waiters understood; then he made faces, which were understood by everybody, and gave a burlesque of Sandow, which was good. Kokin, a Japanese juggler, performed some remarkable feats of strength, and proved that his teeth are all his own, and the Egger-Rieser Troupe of Tyrolean singers yodled and danced in their happy innocent way, having just as much and perhaps more fun than any one in the audience.

Black America.

Black America entered upon its last week at Ambrose Park on Monday. The engagement has been a pronounced success, as the attendance has steadily increased since the opening. Next week the entire company goes to Boston for a limited time, after which it will be taken to some of the other large cities, and about Oct. 1 will start for Europe, where it is sure to create a big sensation.

NEW CONTINUOUS HOUSES.

John W. Holmes, owner and manager of the Star Theatre, on Jay Street, Brooklyn, will open his house as a continuous performance theatre on Aug. 26. Mr. Holmes has been in New York all summer watching the acts at the theatres and roof-gardens, so that he can pick drawing cards for his pretty playhouse.

Mr. Holmes' venture is likely to prove a great success. He is an energetic, bustling manager, and will take especial care that his performances will be suitable for the women and child-act, who form so large a part of the audiences at continuous theatres in the day time.

It is said that a Pittsburgh manager contemplates starting an all-day performance, and that he will have it in running order by the early part of the winter.

Mr. Keith's bill is being cautiously followed. He started his idea on July 5, 1895, and it has been successful ever since. The great reason of this is that he did not bite off more than he can chew. He seems to be quite satisfied with the profits of his four houses. If he had tried to be a continuous performance Napoleon, the chances are he would, like many another would-be Napoleon in the theatrical profession, have met his Waterloo by this time.

SAM T. JACK'S COMPANIES.

Sam T. Jack will place three burlesque companies on the road next season, which he has styled respectively as Sam T. Jack's Extravaganza company in The Bull-fighter; Sam T. Jack's Creole company, and Sam T. Jack's Adames Eden company. They will play the popular-price houses and variety theatres, with whom anything bearing Sam T. Jack's name is a great card. His attractions always rank among the best that visit these theatres. Mr. Jack has secured a number of the best people in the vaudeville and burlesque business. The time for next season has been completely filled, and he is now looking for the following season.

A NEW KIND OF FUN.

Nettie Eckels, colored, a member of the Black America company, was stabbed in the back, head and arm by Charles Harrold, who is also in the company, last Monday night.

Harrold said he was fooling with the girl, and as he had a small knife in his hand, he stabbed her a few times just for fun.

His sense of humor may land him in the electric chair, as the woman is lying in her cabin under the doctor's care. She may pull through, however, and if she does it is scarcely likely that she will allow her funny friend to indulge in any more of his peculiar "jokes" at her expense.

BESSIE BONEHILL.



Herewith is presented to MIRROR readers an excellent likeness of Bessie Bonehill, who will be a very prominent feature of Rice's 4092 company next season.

During the run of Little Christopher at the Garden Theatre and Palmer's, Miss Bonehill, who succeeded Helen Bertram in the title-role, has added many new admirers to her already long list.

With the exception of the larger Eastern cities Miss Bonehill has not been seen in the United States, but her tour next season will serve to introduce her to Western audiences for the first time.

In Plymouth Miss Bonehill starred during the season of 1894. She has also filled engagements with Tony Pastor and in Boston and Philadelphia.

Several times Miss Bonehill has been offered flattering inducements to return to London, but America seems to suit her tastes and it may be said that she suits Americans.

MAGGIE CLINE'S ILLNESS.

A letter to THE MIRROR from Mrs. Lizzie Hudson, a sister of Maggie Cline dated June 30, states that Miss Cline has had to cancel her engagement at the Broad Street Theatre, Philadelphia, on account of illness. She is still suffering from the effects of a fall from her bicycle, which happened a year ago, at Stamford, Conn. She may not be able to walk or even stand for a month.

Miss Cline was removed from her hotel in a rocking chair to the residence of her aunt on Dauphin Street, Philadelphia. It took four strong men to carry her, as the Irish Queen weighs 178 pounds.

"Our Maggie" is under treatment of one of the best surgeons in Philadelphia, and is receiving the best of care.

VAUDEVILLE JOINTINGS.

Madge Ellis will appear at the American Roof-garden this week.

The American Vaudeville company's time is being filled by J. J. Armstrong.

Fulgore has purchased the Hopkins' Trans-Oceanic Star Specialty company.

Al Sid is a mite of a darkey who is doing a tug with Harding, a man of herculean proportions, at Kansas City, Neb. Al Sid appears as a Chinaman, and their act is exceedingly funny.

M. S. Robinson is negotiating with the Bison City Quartette for his road company next season. Lydia Veamans-Titus, Allen May, the Four Cohans, and the Three Kodaks are people already engaged.

Allen May has entered into a partnership with Erwin C. Kolpen of Buffalo, and has established the Allen May Music Publishing Company, with headquarters at 1259 Michigan Street. Two of their new songs will be placed upon the market as "Bob and I," and "True to His Promise," which are to be sung and illustrated with living tableaux by Allen May, with Manager M. S. Robinson's On the Road company this season.

Eddie Shayne and his wife (May Worden) are summering at their home in Red Bank, N. J. They have signed with the Rents-Santley company for the coming season.

The Buffalo people have just taken a liking to the living pictures. They have been exhibited there for the past ten weeks with great success.

Manager M. S. Robinson was appointed by the court last week permanent receiver of the Court Street Theatre company, of Buffalo.

The Buffalo pleasure resorts and beaches are doing a large business. Strong novelties are played every two weeks at Woodlawn Beach, on the lake shore. A vaudeville show is given in the open air at Old Fort Erie, Grove, and of Crystal Beach, Elmwood, Eldorado, and the Bedell House variety and specialty artists find plenty of employment.

"The Band Played On" is the title of a new song which is likely to become popular. It is by Charles K. Ward.

Cleveland's Minstrels will open on July 26. The Pittsburgh admirers of Stephen Collins Foster, author of "The Swanne River," are trying to raise funds for a monument to be erected to his memory in Shennley Park, Pittsburgh.

Wally Helston, now of Bogus and Relston, English dancers, will start out shortly with a new single specialty.

Lizzie Wilson, a Buffalo girl, made her first professional appearance as a German character singer at the Court Street Theatre, Buffalo, last week, and scored a hit.

Manager M. S. Robinson announces his intention of keeping the Court Street Theatre, Buffalo, open all summer. It is now in its fiftieth consecutive week.

Geyer Brothers' Minstrels will take to the road when the season has well started.

E. K. Franklin, who has been identified with Manager M. S. Robinson's theatres in Buffalo and elsewhere for the last three years, will be a member of Davis and Keogh's staff next season.

Charles Geyer, the well-known contortionist, and Della Pringle will star next season, opening in Chicago about Aug. 24. Geyer has sold his private car to Richards and Pringle's Georgia Minstrels.

The Opera House in Lexington, Mo., will be sold shortly at public auction.

The tenth anniversary of the establishment of the continuous performance was celebrated at B. F. Keith's theatres on Saturday last. Mr. Keith's first all-day show was given at the Gaiety, Boston, on July 6, 1885, and he has since followed the plan with astonishing success.

Stephen Deltorelli, of the Deltorelli Brothers, musical clowns, left for Europe on Saturday in search of a new partner. He will return in September.

Nason and Sommers, the European representatives of James J. Armstrong, have booked a number of American artists for next season, including Harrigan, the "hum" juggler; the Black Patil, and Mrs. Alice Shaw, the whistler.

The Brothers Crescendo have signed for next season with Hyde's Comedians.

William A. Mason and Shorty Healey left last week to fill a four weeks' engagement at Sohmer Park, Montreal.

George Hempel, who has been in the variety business for twenty-five years, is a valuable assistant to J. J. Armstrong, with whom he is associated.

The Deltorelli Brothers have dissolved partnership. Stephen will leave for Europe to return in the Fall with novelties. Charley will join the Chanzero Brothers.

Grameau and May have returned from the coast, and are now playing at the Exposition Music Hall in Milwaukee. They will sail for Europe in August.

The Dohazetta Trio, acrobats, are booked for an extensive tour in the West. At present they are engaged at Sohmer Park, Montreal.

Drawee, the gentleman-juggler, is filling an engagement with the Keith circuit. He will appear at the Atlanta Exposition next winter.

The M'ion Trio, athletic jugglers and wire walkers, appeared at Ogdenburg on July 4. They received \$200 for the day.

Clifford and Huth are an enterprising up-to-date team. Mr. Clifford is one of the funniest comedians on the vaudeville stage, and his fair partner has a voice which is peculiarly adapted for the singing of stirring negro melodies. The team is very popular. Mr. Clifford believes in advertising, and caused quite a sensation by leasing the bill-board at Fourth Avenue and Fourteenth Street from Manager Sanderson, and placing his announcement thereon in big red letters, which can be read blocks away. This kind of hustling is what counts in the variety business.

George Thatcher made his New York continuous performance debut this week at Keith's. With Dockstader, Thatcher, Billy Emerson, Hughie Dougherty, Carroll Johnson, Billy Sweetnam, Billy Rice, Barney Fagan, Lew Benedict and Frank McNish, the list of minstrel stars who have drawn salaries from Mr. Keith is quite imposing.

Bonnie Thornton has purchased a charming place at Red Bank, N. J., and will reside there during the summer. Miss Thornton has also bought the two beautiful ponies and victoria formerly owned by the late Mrs. Fagan Stevens.

Sah Dessauer, manager of James Thornton's Elite Vaudeville company, has just closed a six weeks' engagement for his company on the Keith Circuit.

Cheridah Simpson, the pianist and soprano singer, who was last season a feature of The Flams, made her vaudeville debut this week at B. F. Keith's Union Square Theatre. Another debut at the same house this week is that of Adelina Roattini, a young and pretty Italian girl, who sang several high-class arias.

Charles F. McCarthy, for many years the leading comedian in Edward Harrigan's company, made his continuous performance debut this week at B. F. Keith's New Union Square, appearing in a short farce, in which he was supported by the Crimmins, Rosa Gore, and a specially engaged cast of seven people.

Mollie Whitten, the well-known singer and change artist, and Dorothy Drew are breaking in a new act arranged by James Thornton. They will play all the leading vaudeville theatres.

Bettina Girard, who has been playing the title-role in The Twentieth Century Girl, will soon make her appearance in an original sketch at the Casino Roof-garden.

The "Tommy Atkins' Quadrille," which was one of the good things in The Black Crook last season, is being produced this week at Keith's Philadelphia house. Next week it will be done at the Union Square.

George W. Monroe, the corpulent comedian of My Aunt Bridget, makes his first appearance in continuous performance this week at Mr. B. F. Keith's Boston house. This engagement, which is regarded as one of the most important yet effected for the "perpetual motion" performance, was made by Manager Fynes, of the Union Square, at which theatre Mr. Monroe will appear July 22.

William H. Hamilton, who was not long ago a grand opera basso of note, has joined the continuous performance ranks, and his deep tones will be heard July 22 at Keith's Union Square Theatre.

A very bright team will be in the vaudeville field next season. The sprightly song-and-dance artist, Hattie Pond, will take as her partner Marie Gale, a charming singing soubrette. The team will be known as Pond and Gale.

The James Thornton Elite Vaudeville company will open the season at Waldman's Theatre, Newark, on Sept. 2, and Tony Pastor's Theatre Sept. 9. The company when completed will be in the front rank. Those now engaged are Bonnie Thornton, Gilmore and Leonard, the three Marvelles, Wills and Collins, Harry Webb, Clark and St. Clair, Rice and Halvers, Ed. Latell, and James Thornton. Sam Dessauer will manage the tour.

W. W. Freeman has decided to conduct his Havlin's Theatre, Cincinnati, on the continuous performance plan.

There are 400 attaches connected with B. F. Keith's various theatrical enterprises, and each week an average of 300 persons appear.

E. F. Albee, B. F. Keith's general manager, and A. Paul Keith, son of the continuous performance magnate, were at Lucerne, Switzerland, at last accounts. They are to "do" Italy and the Mediterranean, and will return to Paris about August 10.

P. F. Nash, resident manager of Mr. Keith's Philadelphia house, the Bijou, is a weekly visitor to Gotham, where he performs his mission of looking for the Philadelphia house with neatness and dispatch.

Madame Kate Michels, whose voice has been heard in the metropolitan operatic productions, has been engaged for the B. F. Keith continuous performance circuit, and will make her debut soon. She is the wife of Signor Michels, who has also acquired fame in Italian opera.

Before young Otto Huber left for Europe a few days ago, he signed a contract with Senator Reynolds, the Brooklyn builder, who is putting up Colonel Sinn's new Montauk Theatre, to rebuild Bennett's Casino, in East New York, which was burned down a couple of years ago. The contract stated that the Casino was to be ready for business in October. A strike among the laborers, on account of a difference in the amounts paid each one for his day's work, may delay operations in the building for some days.

William J. Gilmore, of the Philadelphia Auditorium, will sail for Europe the latter part of July in search of novelties.

Our Utica correspondent writes that Manager C. B. Cline, of Koster and Bial's, who is visiting his sister, Mrs. Harry J. Ames, of that city, is confined to his room by illness.

Manager Day of Utica and family are rustication for the summer at Redwood, N. Y.

Stage-manager Frank B. Smith and Superintendent E. Z. Gerauld, of B. F. Keith's Union Square Theatre, started on a two-weeks' vacation July 8. All the Union Square employees receive a vacation this season.

Alcide Capitaine will reappear on the Keith circuit in October.

Low Dockstader, LeChair and Leslie, and a half a dozen other stars have already been secured exclusively for the B. F. Keith circuit next season.

Inez McCusker's Street Urchins of New York will return to the scene of their first success, B. F. Keith's New Union Square Theatre late in August.

Miss Norton, of the team of Grant and Norton, who are at the Union Square this week, is the daughter of Captain George L. Norton, editor of the *Mirror Journal*, of this city. Her mother was famous twenty years ago as Isabel Freeman, one of the best leading ladies in the dramatic stock companies of that time.

The Herbert Brothers, athletes, are making a hit at Pain's Amphitheatre, Cleveland.

Pearl Andrews, who appeared at Proctor's a short time ago, in imitations of popular performers, objects to a note in THE MIRROR, which stated that she gave imitations "à la Cissie Loftus." Miss Andrews says she gave her imitations long before Miss Loftus was heard in America.

Costello and Taylor are said to have made a hit in their musical specialty at the Casino Roof Garden on Sunday evening of last week.

Manager James J. Gannon has made a success of his New Park Pavilion, Cleveland.

It is rumored that Manager Frank Shaw, of the Star Theatre, will have as a partner, the coming season, Dr. Campbell, who is interested in a theatre in Detroit.

Master Willie McEwen, of Cleveland, champion Scotch dancer of Ohio, is in demand at the summer gardens in Ohio.

Euclid Beach Park, Cleveland, was opened last week, and is attracting large crowds.

Jesse Miller, the cornet soloist, is with Barnum and Bailey's Circus.

Mrs. Charles Walcott, professionally known as Nellie Lambert, an actress, died in Bellevue Hospital last Sunday, from an overdose of morphine, supposed to have been taken with suicidal intent. She met with an accident over a year ago, which left her a cripple, and she became dependent, as she could no longer assist her husband in their balloon ascensions.

Felix McGlenon, who wrote "Comrades" has started London whistling "Oh, Uncle John." It was introduced in New York two weeks ago by Lew Dockstader, with the words changed to suit New Yorkers, and last week Press Eldridge added it to his repertoire.

The Rosow Brothers presented B. F. Keith with a handsomely engraved set of their photographs and a dainty letter of thanks for his cordialities to them during their engagement in Boston.

Lew Bloom, who made a hit as the Tramp in A Milk White Flag at the Madison Square last season, has returned to the vaudeville stage. He has been secured for Keith's circuit, where he was a favorite long before Mr. Hoyt "discovered" him.

Prof. T. J. Mays, who has for many years furnished the beautiful illustrations which have been so successful a part of John L. Stoddard's lectures, has been engaged to give a series of his best views at B. F. Keith's Union Square Theatre during August.

The Nemedo Brothers, the three European acrobatic grotesques who have signed for the B. F. Keith's continuous performance circuit, will sail from Paris Sept. 2, and will make their American debut Sept. 16 at Mr. Keith's New York house, the New Union Square.

Manager A. B. White, of the Palace, Boston, has made a hit by the original caricature he exhibits in the foyer.

The three Milon Brothers, who were imported for the New York Casino, have been engaged for the Keith Circuit.

Prof. J. W. Baillie made one of his successful balloon ascensions at London, Ohio, June 29. The professor is with the Nash combination, and is a native of London, Ohio.

Billy Emerson, the veteran minstrel comedian, has become impressed with the growing importance of the vaudeville business, and as a result, he has signed for next season with Weber and Field's principal company. The salary is declared to be the largest ever paid for a single act of this character. Before he opens with Weber and Field, however, he will make a farewell tour over the B. F. Keith continuous performance circuit.

Resident Manager J. Austin Fynes, of B. F. Keith's Union Square Theatre, is at Arverne-by-the-Sea, L. I., with his family for the summer. It is Mr. Fynes' second season at that resort.

Bentley and Cameron, the musical team, who have been appearing at the Madison Square Roof-Garden, are two of the best men in their line on the variety stage. They have been in partnership for seven years, and have appeared in every city of any consequence in the United States.

Charles A. Loder, who has starred for the past ten years in German comedy, has been engaged for a tour of the Keith circuit.

The White Crook Burlesque company are at the Lyceum, Philadelphia; the features of the show are bronze statuary, and Trilby dances.

Adelina Sansoni, whose title, "the perfect woman," was won in Europe, has been engaged by Stone and Shay, of Boston, to appear in this country. She sails from Liverpool this week.

The Montrose troupe has been engaged for a long tour over the Keith circuit.

Emilia Chelli, trapeze artist, was married in New York last week to Gaston Bourdois.

Hill and Hull leave to-day for Europe to fill their London contracts. They return in September, filling eight weeks at Koster and Bial's and four weeks with F. F. Proctor.

Hamilton S. Gordon of 129 Fifth Avenue, has published a new song by Andrew Le Roc entitled "The Little Red Hat." It is said to be in demand by professional singers.

Captain Paul Webb, the swimmer, lost his life near Ceur d'Alene, Idaho, on July 4. He attempted to ride down a three hundred-foot chute into a lake, in his barrel. The barrel jumped from the chute and struck the ground and the shock broke his spinal column.

John Cunningham, an aronaut, was instantly killed at Waukegan, Mo., on July 4. He had made three successful ascensions, but the fourth, which took place in the evening, caused his death. When the balloon was 200 feet from the ground, he jumped with his trapeze parachute, which failed to work, the result being a fall, that of course resulted in his death.

There are no vaudeville performances whatever, in Oakland, Cal. This is a distinction enjoyed by probably no other city in the United States.

Carrie Ezier, has just closed an eight week's engagement in Boston, and is now in New York. She will probably appear in one of the roof-gardens soon.

Frank Harding, the music publisher, of 229 Bowery, has secured the sole rights to "My Coney Island Girl" and "The Streets of Cairo," the latter from Little Country, written and composed by James Thornton, and introduced by Bonnie Thornton. Both songs are likely to become popular. William Lorraine, formerly with Bessie Benchell as musical director, is now in Mr. Harding's office, and will aid professionals in selecting new and taking songs for next season.

"This is the era of varieties. That most conscientious of theatrical papers, THE DRAMATIC MIRROR, has been obliged to open a variety department, just like the dear old Clipper."—Spirit of the Times.

Queen Lil is the title of a burlesque given lately at the Palace, Boston. This must not be confounded with a comic opera of the same name, which may be given later in the summer.

Ross and Fenton have declined several offers to become stars in the legitimate; they prefer to play vaudeville dates.

FOREIGN NOTES.

A young woman is appearing at the Palace in London, doing a buck-dancing specialty, who calls herself "My Fancy." This beats anything in the way of a name that "Biff" Hall has ever even dreamed of. Trilby Priganza will have to take a hack seat.

"The Boys That Lower the Beer" is the title of a new song which is being sung with success in London by Herbert Campbell.

Michael Nolan, who is doing an Irish act at the London Music Hall, sings "That's a Kick" and "It Wasn't the Fall that Hurt Me Most."

Some new songs that are tickling the Londoners are "Red Light-Danger!" "After the Fancy Ball," "Stalls and Boxes," "The Little Girl That I Know."

R. G. Knowles, whose popularity in London is increasing day by day, is singing "Tableaux Vivants" and "What Do You Think Came After?"

Miss Julia Reeve is singing a song with the slightly suggestive title "That's How I Lost My Good Name."

"Mary Ann, the Haddock-Smoker's Daughter," is a new song which Billie Barlow is singing at the Paragon, London. She will probably sing it here in the fall.

Henry Lee, the American actor, who has been quite successful at the London music halls, sailed for Johannesburg, South Africa, last week.

Francis Day and Hunter have purchased the coon song "Slim Jim," which is being sung by Flo. Barnes.

Miss Texarkana, the buck dancer, who has had twelve months' continuous work, rested for a few days and started in again at two London music halls last week.

John William Workman, an acrobat, leader of the Apollo Troupe, cut his throat in the street and died in Birmingham, England, a few days ago. The troupe had been out of work for some time, and all were in destitute circumstances.

Marie Elise opened an engagement at Dewsbury, England, on Monday of last week with a troupe of twenty black boys, who are advertised as from the Sherwood Orphan Home, Petersburg, United States.

Fred. Fordham was thrown from his trap in London a short time ago, and one of the wheels passed over his body. He escaped, however, with a few bruises.

Eugene Sandow has invested a large sum in the new music hall which F. Ziegfeld, Jr., is to open in Chicago. Mr. Ziegfeld's representative is now in London engaging talent for the new hall and for the Trocadero Gardens, which will be headed by Sandow.

Charlotte Elliott is a new recruit to the music hall from the regular stage. She is singing a song called "The Stroke of the Pen," by Charles Osborne, and "The Giddy Girl," by Malcolm Watson.

The Princess Theatre, of London, is to be turned



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into a combination house, in which touring companies will be played.

The Parisian managers, to the number of thirty, recently assembled for the purpose of organizing their opposition to the poor dues. The object of the managers is to have the enormous impost levied not on the gross receipts, as at present, but on the profits. Several deputies are said to be patrons of the proposed reform.

VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Now that the "pop" season is over B. F. Keith has made a great stroke of enterprise by giving a "pop" concert as part of his continuous performance. He has engaged eight of the leading members of the Boston Symphony Orchestra to give concerts three times a day. The Rosow Brothers have been engaged for a farewell week, and George W. Monroe, a great favorite here, returns to the vaudeville stage for a brief engagement. The other features are: Ross and Benton, travesty artists; O'Brien and Havel, acrobatic comedy; "Linger Longer Lucy" dancing sextette; Falkowsky, animal imitator; Billy Carter, banjoist; Kittie Rooney, songs and imitations of her father, Pat Rooney; the Lundgreens, equilibrist; Burt Sisters, vocalists and dancers; Emilie Sells and Fritz Young, contortion; Fisher and Crowell, comedy sketch; Bentley and Cameron, musical comedy.

Fatma and her Turkish dancers are making a sensation at Austin and Stone's. The vaudeville performances this week are contributed to by Williams and Barton, Dan Regan, Snyder and Buckley, Tony Willis as Ida Siddons, the Bright Brothers, the Holbrooks, Marion Blake, James Gaylor, Mackie and Walker, the Sims Sisters, Rollins and Wray, Frank Calbert, Charles H. Dean, Banks and Winters, and Quigley trio.

At the Palace The Queen of Honolulu remains for another week. Among those who will appear are Lew Carroll and Charles U'dell, black face comedians; the Burke Brothers, late of Harrigan's co., comedians and vocalists; Jack Masters, monologue artist and mimic; Cora Williams, serio-comic; Nettie Peters, comedienne; the Palace Theatre Trio, Messrs. A. organ, Adams and Perry; Dolly Brooks, character vocalist; Gus Mills, female impersonator; Etie Albion, singing soubrette; the famous Mt. Vernon Quartette, vocalists and comedians, and Phil. Vernon, comedian.

A. Paul Keith and E. F. Albee called to their Boston friends that they celebrated the Fourth of July at Tarasp, Switzerland, with illumination, flags and fireworks.

Astoria comes to Austin and Stone's next week. Cheridah Simpson is coming to Keith's soon. She made a hit in The Flams here last season.

Adelina Sansoni, the perfect woman, is on the Atlantic and will open at Austin and Stone's 15.

Ten years ago, when B. F. Keith gave his first continuous performance his audience numbered 300. To-day he entertains 10,000 in four cities daily.

PHILADELPHIA, PA.—The White Crook Burlesque co. in living statuary, Trilby dances, and Professor Shepard with his hand and the doggonia solo, Marie Rostelle, and the Leslie Brothers continue the drawing cards at the Lyceum, giving two performances daily.

B. F. Keith's popular Bijou Theatre presents a great bill for this week. Meers Brothers, acrobatic wire artists; Lew Dockstader, Tommy Atkins' Quadrille, by Bell and Marinetti, assisted by the English ballet, Blair and Murvill, Tom Browne, whistling soloist; Ward and Curran, Collier and Mack, the Heals, Nelson Trin, Conners and Gibson, and Whiting and Shepard. Large patronage, equal to their regular season's business.

The Rosow Brothers, midget boxers and comedians, will make their bow to a Quaker City audience at the Bijou 15. Billy Emerson, the veteran minstrel, is also booked here.

The steamer Republic, running daily from Philadelphia to Cape May, presents an unusually good programme. Charles Gilroy is the feature this week. "Oh! Uncle John," Felix McGlenon's new song, which Lew Dockstader introduced in this country, singing it at Keith's Union Square Theatre, as it did in New York. Dockstader sang the song in Keith's Bijou Theatre, Philadelphia, all last week, and with great success. "The song is all about Broadway," says Dockstader, "and although Philadelphia is ninety miles away the Quakers seem to appreciate the fact that it's a awful nice on Broadway," as the song received four and five encores at every performance.

CLEVELAND, OHIO.—The New Park Pavilion Theatre has Pauline Batchelor, the well-known bur-

lesque artist, for this week, with the following co.: McKibie and Evans, Andy Amann, Bert Gagnon, the Three Renos, Harris and Walters, Maggie Leslie, Dashington and Barry, and Wolf and Garille.

Sully and Moore's co. closed a successful engagement of one week at the Park Pavilion, Saturday evening.

John and Lizzie MacDowell, who pleased the audiences at the Park Pavilion last week, with their bright comedy sketches, have signed with the Cracker Jack co. for next season.

Raymond and Welch, the knockabout comedians, left for New York yesterday, where they open to-day at Keith's Union Square Theatre.

Dashington and Barry, who are at the Park Pavilion this week, have signed with Cleveland's Minstrels for next season.

THE MIRROR is to be congratulated on its new departure, and is eagerly sought for by the members of the vaudeville stage.

Between forty and fifty thousand people were attracted to Euclid Park Beach on the Fourth.

Arnold Kinsley has paid special attention to the ball-t at Lalla Rookh, and it is quite a feature of the spectacle.

SAN FRANCISCO, CAL.—Manager Morrissey of the Orpheum extends greetings to THE MIRROR and wishes the new adjunct speedy growth. The bill this week is booming. The new-comers include Sherman and Morrissey, who are successful in creating a whole lot of fun in their burlesque acrobatic act; Short and Edwards should eliminate their comic antics and pay more attention to their instruments; the Miller Brothers present a series of realistic stereopticon views; but the stars are the Martinetti, who perform some of the most extraordinary acrobatic feats ever seen in this city. Odell and Paige, Gilbert and Goldie, McIntyre and Heath, and Two American Macs remain favorites.

The performance concludes with a farcical act entitled A Jay Circus, and in my opinion it is decidedly "jay." Next week Bartlett and May, comedy sketch artists; the De Forrests, whirlwind dancers; and the famous dog "Scottie" will be the new features.

Mr. F. North, formerly of the Play and Players of this city, has been engaged by Manager Walters to do the press work for his Denver house. The Circus Royal, formerly a variety theatre, will be closed and renovated thoroughly to be opened, when the alterations are completed as an Opera House. Mr. Walters leaves for Denver to-night to open the new Orpheum, which occurs on the 6th prox. The Auditorium in San Jose is also to be converted into a variety house by the Orpheum Amusement Co. Gilbert and Goldie John A. Coleman, Miss Morrissey, Mamie Gilbert, Odell and Page, Moma, Nizaras, and the Muhlemann Trio will open on July 1. Manager Walters has a chain of four theatres and is looking for more.

PROVIDENCE, R. I.—The Westminster Theatre opened 1 for a week, and a vaudeville bill of merit served to draw good-sized audiences. First on the programme came Munroe's Marionettes, followed by H. R. Scott in The Farmer's First Visit to the City. Cart and Tourje, musical artists; Ward and Trantz, shadowgraphists; Higgins Brothers, African delineators; Borelli and Zelma, novelty artists; the Tremonts in their latest hit, The East Side Girl; and Omene, the Turkish dancer, who met with the same cordial greeting which was tendered her when here last season with Reilly and Woods' co. The regular season at this house will open Aug. 19.

HOLYOKE, MASS.—THE PAVILION (F. F. Murray, manager): Vaudeville and burlesque 14. Little Dot, Arthur Rigby, John Patten, I. V. Bryce, and Marie Rogers' marches, by ten ladies.

NIAGARA FALLS, N. Y.—MUSIC HALL (Tierney and Mahoney, managers): Bertha Clarence, Jennie Leary, Kate Clark and Bill Vivian, and the Welch and Welch knock-about-team to fair business week of 1-6. The dancing of Jennie Leary was heartily applauded.

LOS ANGELES, CAL.—ORPHEUM (Joseph Petrich, manager): Business continues large at this popular house. Julia Levy closed 20. New people: Amann, the Salamons, Falke and Semot. Two American Macs, McIntyre and Heath week of 1-6.—NEW VIENNA BUFFET (W. Kerkhof, proprietor): Walter J. Talbot, M. Delamotta, Daisy Thorne, and Truly Shattuck, vocalists, and Lillian Leslie, celloist, week ending 30.

SARATOGA, N. Y.—HOTEL TOWN SUMMER GARDEN (D. Kirkpatrick, manager): The entertainers for the patrons of this pleasant summer garden week of 1-6 are H. C. Davies, comedian and vocalist, who is in his second week. He has made a big hit. Arthur Sinclair, grand

opera baritone, has a fine voice, and his selections were well chosen. Nick Conway, comic songs and imitations, and the sweet singer, Lillian Westley, in descriptive ballads. The Ladies' Mandolin Orchestra render selections every evening. Audiences large.—John Lund's Orchestra, of Buffalo, opened the concert season 4 at the Grand Union Hotel, rendering many national and popular airs.

BUFFALO, N. Y.—Manager Robinson is furnishing vaudeville during the hot weather to enthusiastic patrons of the Court Street Theatre. Allen May, Higgins and Leslie, Hague and Helston contribute toward an excellent entertainment, and the living pictures are very fine.

ATLANTIC CITY, N. J.—MYERS MUSIC HALL (John W. Myers, manager). This house is doing a very nice business. Among the well-known people playing at this house this week are Old Homestead Quartette, consisting of Frithman, Clifford, Davis and Terry, Monsieur Geibel, Collier and Mack, May Westworth, Fry and Allen, and J. W. Myers, baritone.

DULUTH, MINN.—The attractions of the Pavilion Theatre have fared well in the face of the strong opposition of the Wilbur Opera co., the attractions at the Temple and bad weather. Among the attractions have been Schaffar, the Arabs, Schuman, Lady Orchestra, and the Katanazli Japs.

ENGLEWOOD, ILL.—Wallace and Constantine have rechristened the Linden Theatre: in the future it will be known as the Bijou. They open 5 with Goodwin and Morris' Star Specialty co. headed by Branden and Regini, followed by some clever people.

ROCKY POINT, R. I.—The season was opened last Sunday with concerts by the National Band, A. M. Langstaff, leader, Lovenberg's Orchestra, and the Taunton Theatre Orchestra. At the Forest Casino vaudeville performances have been put on. Riley, a d Wolfe, Elsie and Ada Jones, the Mahr Sisters Emma Cottrell, the Allen Sisters and Edmonds, and Emerson and Edmonds are among the people in the bill. The attendance has been very large considering the stormy weather. The programme will be changed weekly, additions being constantly made.

BINGHAMTON, N. Y.—ROSS PARK: The vaudeville performance week of 1-6 is attracting large crowds. The performance lasts one hour, and is a most meritorious one.

PARKERSBURG, VA.—The K. of P.'s at their Park are giving a Streets of Cairo and Midway Plaisance entertainment. The various villages that figured so prominently at Chicago, together with Hagenbeck's Arena, are all in evidence. The entertainment, under the management of J. Allen Whyte, assisted by Colonel S. B. Biker and a clever aggregation of local talent opened 29.

KANSAS CITY, MO.—NOVELTY THEATRE: The 5 Clairin, song and dance artists; Sam Mayfield, Tom Finnigan and Maggie Gordon, Dolores Sisters, acrobats and contortionists, and Mike Whalen, Irish comedian, week of 1-6. Week of 8-13: Kelly and Daly, Lucy Daly, Hodgkins and Leith, Sam Mayfield, Finnegan and Gordon, Mike Whalen, Stewart and Hodges. At Burge Park week of 8-13 Woolworth and Adkins, Dolores Sisters, and Sam Mayfield.

MINNEAPOLIS, MINN.—The Alhambra Vaudeville and the International Vaudeville, temporarily consolidated, gave a strong bill to a good-sized audience at the Bijou Opera House June 30. The engagement was for one night only.

DENVER, COL.—Denver is to have a first-class vaudeville theatre, the well-known manager, Gustav Walters, having secured the Austin Street Theatre for that purpose. It will be seen in connection with the Orpheum in San Francisco, San José, and Los Angeles. The Denver house will be named the Orpheum also. The opening takes place 5.

SONGS, WORDS AND MUSIC.

"A Pack of Cards," "I'll Say Farewell Before We Part," "Strolling With Nora," "Tommy Atkins," "His Last Good-Bye," "Trilby Ben Bolt," "Pretty Eyes" (song and dance), "Scenes in New York," "Anne Reilly," "That's What He did for His Country," "Yours Truly, Mr. Doolley," "Won't You Step Up to the Bar," "I Love You Best of All," and "When Summer Comes Again." The whole collection sent post-paid to any address upon receipt of ten cents (in stamps or silver).

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10-141, 10-142, 10-143, 10-144, 10-145, 10-146, 10-147, 10-148, 10-149, 10-150, 10-151, 10-152, 10-153, 10-154, 10-155, 10-156, 10-157, 10-158, 10-159, 10-160, 10-161, 10-162, 10-163, 10-164, 10-165, 10-166, 10-167, 10-168, 10-169, 10-170, 10-171, 10-172, 10-173, 10-174, 10-175, 10-176, 10-177, 10-178, 10-179, 10-180, 10-181, 10-182, 10-183, 10-184, 10-185, 10-186, 10-187, 10-188, 10-189, 10-190, 10-191, 10-192, 10-193, 10-194, 10-195, 10-196, 10-197, 10-198, 10-199, 10-200, 10-201, 10-202, 10-203, 10-204, 10-205, 10-206, 10-207, 10-208, 10-209, 10-210, 10-211, 10-212, 10-213, 10-214, 10-215, 10-216, 10-217, 10-218, 10-219, 10-220, 10-221, 10-222, 10-223, 10-224, 10-225, 10-226, 10-227, 10-228, 10-229, 10-230, 10-231, 10-232, 10-233, 10-234, 10-235, 10-236, 10-237, 10-238, 10-239, 10-240, 10-241, 10-242, 10-243, 10-244, 10-245, 10-246, 10-247, 10-248, 10-249, 10-250, 10-251, 10-252, 10-253, 10-254, 10-255, 10-256, 10-257, 10-258, 10-259, 10-260, 10-261, 10-262, 10-263, 10-264, 10-265, 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10-516, 10-517, 10-518, 10-519, 10-520, 10-521, 10-522, 10-523, 10-524, 10-525, 10-526, 10-527, 10-528, 10-529, 10-530, 10-531, 10-532, 10-533, 10-534, 10-535, 10-536, 10-537, 10-538, 10-539, 10-540, 10-541, 10-542, 10-543, 10-544, 10-545, 10-546, 10-547, 10-548, 10-549, 10-550, 10-551, 10-552, 10-553, 10-554, 10-555, 10-556, 10-557, 10-558, 10-559, 10-560, 10-561, 10-562, 10-563, 10-564, 10-565, 10-566, 10-567, 10-568, 10-569, 10-570, 10-571, 10-572, 10-573, 10-574, 10-575, 10-576, 10-577, 10-578, 10-579, 10-580, 10-581, 10-582, 10-583, 10-584, 10-585, 10-586, 10-587, 10-588, 10-589, 10-590, 10-591, 10-592, 10-593, 10-594, 10-595, 10-596, 10-597, 10-598, 10-599, 10-600, 10-601, 10-602, 10-603, 10-604, 10-605, 10-606, 10-607, 10-608, 10-609, 10-610, 10-611, 10-612, 10-613, 10-614, 10-615, 10-616, 10-617, 10-618, 10-619, 10-620, 10-621, 10-622, 10-623, 10-624, 10-625, 10-626, 10-627, 10-628, 10-629, 10-630, 10-631, 10-632, 10-633, 10-634, 10-635, 10-636, 10-637, 10-638, 10-639, 10-640, 10-641, 10-642, 10-643, 10-644, 10-645, 10-646, 10-647, 10-648, 10-649, 10-650, 10-651, 10-652, 10-653, 10-654, 10-655, 10-656, 10-657, 10-658, 10-659, 10-660, 10-661, 10-662, 10-663, 10-664, 10-665, 10-666, 10-667, 10-668, 10-669, 10-670, 10-671, 10-672, 10-673, 10-674, 10-675, 10-676, 10-677, 10-678, 10-679, 10-680, 10-681, 10-682, 10-683, 10-684, 10-685, 10-686, 10-687, 10-688, 10-689, 10-690, 10-691, 10-692, 10-693, 10-694, 1

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